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besprinkled, passes again through the gates, and at each one receives the garment or ornament of which she had been stripped. Then follow the thirteen lines apparently used as a moral by the narrator of the tale. As Mr. Harper says: "The interpretation of this story depends upon the meaning of the last few lines, which are somewhat obscure. The situation as given by Dr. Alfred Jeremias is perhaps the most probable: A brother goes to a magician to inquire for the spirit of a dead sister. The real issue involved is, 'Will the dead return?' The magician then relates to him the story of Istar, the only one who has ever returned from the nether world."

The original of this strange poem is supposed to have been in the library of Sardanapalus.

See "Die Höllenfahrt der Istar," by Dr. Eberhard Schrader (Giessen, 1874); "Die Höllenfahrt der Istar," by Dr. Alfred Jeremias (Leipsic, 1886); "Assyrischbabylonische Mythen und Epen," by P. Jensen; Jastrow's "Religion of Babylonia and Assyria" (chapter xxv.); "Assyrian and Babylonian Literature," with a translation of "Istar's Descent," by Clifton D. Gray (New York, 1901).

* * *

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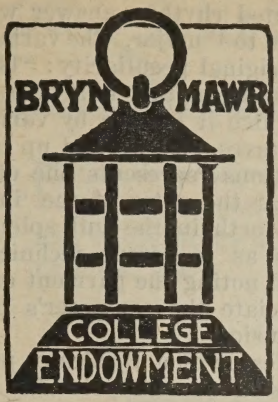

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Mr. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text "Pro Musica" for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. "In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometrician with lines and the dialectician with arguments." The master went on to remark: "A great modern composer, Mr. Vincent d'Indy, has reversed the customary process in his symphonic

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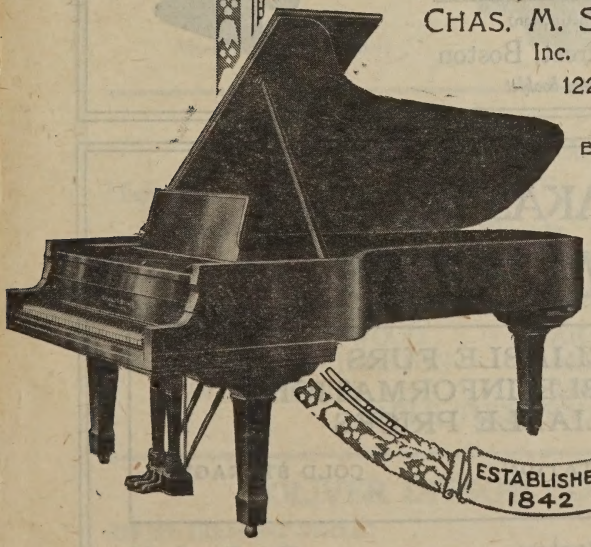

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poem 'Istar.' He by degrees unfolds from initial complexity the simple idea which was wrapped up therein, and appears only at the close like Isis unveiled, like a scientific law discovered and formulated." The speaker found this happy definition for such a musical work,—"an inductive symphony."

"Istar" was performed as a stage work at the Châtelet, Paris, in May, 1911, at the second of Miss Natacha Trouhanowa's Concerts de Musique de Danse. Robert Quinault was the other dancer in "Istar." The other dances were: Glazounoff-Liadoff, "Musical Snuff Box"; Rubinstein, Lesghinka from "The Demon"; Dargomijsky's Kotzatchoff; waltzes by Schubert; four pieces by Fauré; Rimsky-Korsakoff's Caprice on Spanish Themes. Mr. Monteux conducted. The production of "Istar" was not successful, according to the critics. One wrote: "Half of the action passed in greenish darkness, and the rest was unintelligible."

There was another performance in Paris at the Châtelet in April, 1912, when the programme also included Florent Schmidtt's "Tragédie de Salomé," "La Péri" of Dukas, and Ravel's "Adélaide, ou Le Language des Fleurs" made out of his "Valses Nobles et Sentimentales." The conductors were the four composers. This production of "Istar" was said to be more satisfactory than the one in 1911.

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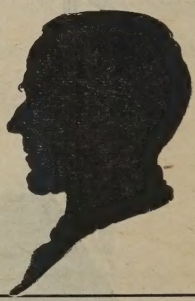

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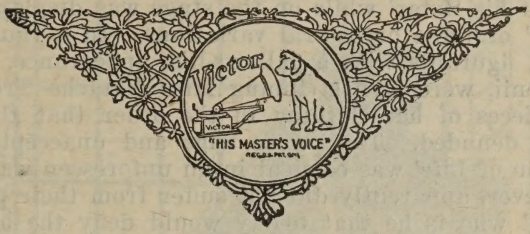

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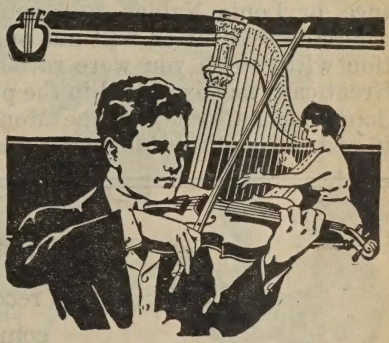

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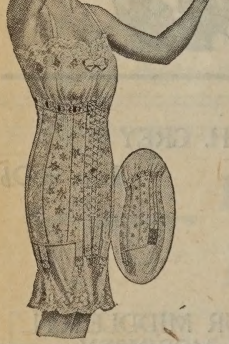
Nevertheless, when in 1919 *Le Film* asked French composers about music for the cinematograph, and d'Indy replied: "The cinema in my opinion having nothing to do with art, and as its effects debase the public, I can have no opinion concerning the music to be associated with the spectacle," he was taken to task by Émile Vuillermoz in an article "La Musique et la Cinégraphie," published in *Le Ménestrel* of January 16, 1920. "I have seen with my own eyes, one day, at the Châtelet, M. Vincent d'Indy conducting a performance of his 'Istar' while on the stage was displayed a 'plastic translation' of these orchestral variations. In a vault of colored pasteboard, figurants with a gallows-like appearance, representing funereal genii, were seen stripping Miss Natacha Trouhanowa of different pieces of her clothing in the order that the orchestral theme was denuded. They wore wigs and unacceptable beards; and the 'Son of Life' was comical in an unforeseen way. The composer, however, apparently did not suffer from their prosaic treatment. And who is he that to-day would deny the ability of the screen to translate plastically a beautiful dream? Entrust the score of 'Istar' to a *cinégraphiste* such as a Marcel l'Herbier, Abel Gance, or Louis Nalpas, and you will see if their aërial and imponderable realization will not put to shame the logey scenic translation with which you were satisfied!"

Great care was exercised in the production of "Istar" with d'Indy's "Chant de la Clóche" at the Monnaie, Brussels, in October, 1913. The gestures and rhythmic movements were regulated by Ambrosiny.



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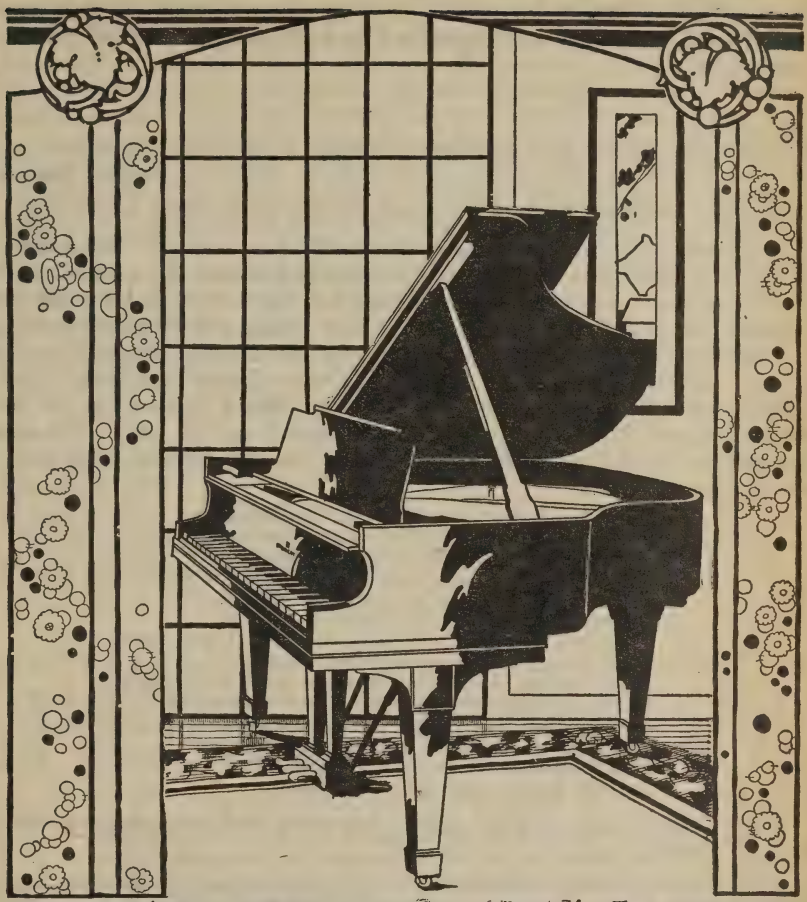

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The scenery was by Descluze. The two chief pantomimic dancers were Miss Cerny and Miss Legrand. George Lauweryns conducted. Paul Gilson wrote an interesting article about "Istar" as thus produced for *Le Soir*. It was reprinted in *Le Guide Musical* of November 2, 1913.

SONNET FOR VOICE AND ORCHESTRA: "BLOW OUT, YOU BUGLES"

FRANK BRIDGE

(Born at Brighton, England, February 26, 1879; now living in London.)

This sonnet by Rupert Brooke (1887–1915) is entitled "The Dead," and is the third of the five sonnets collected under the general title "1914" in the Collected Poems. These five were written between the time of the Antwerp Expedition, October, 1914, and Brooke's sailing for the Aegean, in February, 1915, with the British Expeditionary Force. Brooke, Fellow of King's College, Cambridge, 1913, Sub-Lieutenant, September, 1914, died from blood poisoning in the Aegean April 23, 1915, on board a French hospital ship. He was buried on the Island of Seyros, at night, by torchlight, in a grove of olives.

Blow out, you bugles, over the rich Dead.
There's none of these so lonely and poor of old,
But dying, has made us rarer gifts than gold.
These laid the world away; poured out the red
Sweet wine of youth; gave up the years to be
Of work and joy, and that unhoped serene,
That men call age; and those who would have been,
Their sons, they gave, their immortality.
Blow, bugles, blow! They brought us, for our dearth,
Holiness, lacked so long, and Love and Pain.
Honor has come back, as a king, to earth,
And paid his subjects with a royal wage;
And Nobleness walks in our ways again,
And we have come into our heritage.

John Ireland also has set music for voice and pianoforte to this sonnet (1918).

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Frank Bridge studied with Stanford at the Royal College of Music, London, and was awarded there the Rajah of Tagore's gold medal. In 1906 he played the viola in the Joachim Quartet. He conducted Marie Brema's opera seasons at the Savoy Theatre, London, 1910–11; at Covent Garden during the Beecham season of 1913; and he conducted in 1913 other operatic performances.*

The catalogue of his compositions includes these works:—

Orchestra: "Isabella," symphonic poem (London, 1907); "Dance Rhapsody" (Liverpool, 1909); Suite, "The Sea" (London, 1912); "Dance Poem" (London, 1914); "Lament," for strings, over a child lost by the sinking of the Lusitania (London, 1915); "Summer," tone poem for small orchestra (London, 1916); Suite for strings; Two Poems (after Jefferies); Five Entr'actes for "The Hunchback."

Chamber Music: String Quartet, E minor (honorable mention at Bologna, 1906); Quartet, G minor; Phantasy, string quartet, F-sharp minor; Sextet for strings (1912); Phantasy Pianoforte Quartet; Pianoforte Quintet; Phantasy Pianoforte Trio (1908); "Sally in our Alley" and "Cherry Ripe," for string quartet (1916); "Londonderry Air," for string quartet; Three Novelettes, for string quartet (1904); Three Idyls, for string quartet (1906); Violoncello Sonata; pieces for violin and pianoforte, viola and pianoforte, violoncello and pianoforte.

Part Songs: "School Songs"; "Prayer" for chorus and orchestra; songs, pianoforte pieces.

* "Who's Who in Music" (1918).

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PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

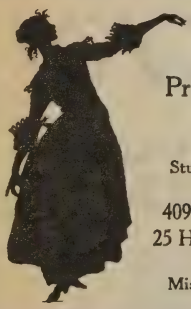
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer, opera conductor at Würzburg and Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868. *

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.



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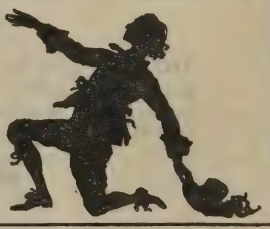

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The opening energetic march theme serves throughout the work to characterize the mastersingers. Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling. This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

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of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played

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scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The idea of the opera occurred to Wagner at Marienbad in 1845. The scenario then sketched differed widely from the one adopted. The libretto was completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation was completed in the following June.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The score and orchestral parts were published in February, 1866.

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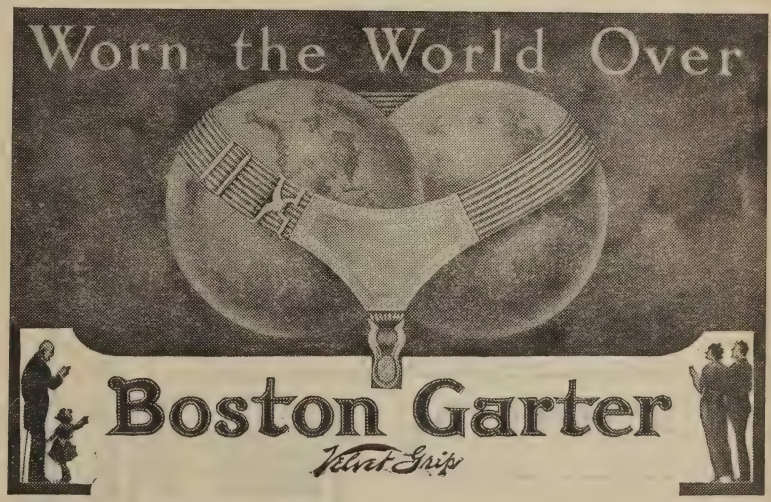

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FRANCK: Aria, "Les Rois dont vous vantez la Gloire" (* POVLA FRIJSH), November 14, 1920. 4

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DUKAS: Overture to "Polyeucte," April 9, 1920.

GILBERT: "The Dance in Place Congo," Symphonic Poem, February 20, 1920.

GLAZOUNOFF: "Stenka Razine," January 2, 1920.

HAYDN: Symphony, "La Reine de France," B-flat major (B. & H. No. 85), October 31, 1919.

MOUSSORGSKY: "A Night on Bald Mountain," Fantaisie for orchestra, April 23, 1920.

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First Programme

FRIDAY AFTERNOON, OCTOBER 10, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 11, at 8 o'clock

Beethoven . . . . Symphony in D major, No. 2, Op. 36

I. Adagio molto; Allegro con brio.
II. Larghetto.
III. Scherzo.
IV. Allegro molto.

Franck . . "Le Chasseur Maudit" ("The Wild Huntsman"); Symphonic Poem

Debussy . . "Prélude à l'Après-Midi d'un Faune [Eglogue de S. Mallarmé]" (Prelude to "The Afternoon of a Faun [Eclogue by S. Mallarmé]")

Albeniz . . "Catalonia," Folk Suite in Three Parts, No. 1
(First time in Boston)

There will be an intermission of ten minutes after the symphony

The ladies of the audience are earnestly requested not to put on hats before the end of a number.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician; tried oil of almonds, cold baths and hot baths, pills and herbs and blisters; he was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April

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FRIML, R.	Twilight	SHARPE, E.	Sunset
GASTELLE, E.	Longing. Melody	STEANE, B.	Summer Reverie
HOFFMANN, R.	Polonaise in E minor	TOLHURST, H.	Cantilene in F
NÖLCK, A.	At a Polish Festival, Mazurka	TORJUSSEN, T.	To the Rising Sun
BOHM, C.	Slavonian Dance	WEISER, P.	Blossom Time. Gavotte

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2, 1800). The powers of darkness, "finstere Mächte," to quote Wasielewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800–01 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel

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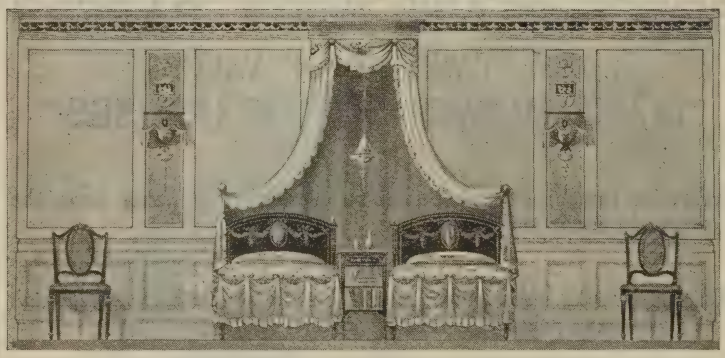
that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably the father, the Count Guicciardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept, but that he despised her.

Yet during the sad period of the winter 1802–03 Beethoven composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. Autograph sketches bought by Kessler of Vienna, for from one florin twenty-five to three florins, at the sale of the composer's effects, fix the year at 1802. These sketches contain the musical ideas of the Pianoforte Concerto in D major (1805), of the overture on the name of Bach (1822), of an overture or an opera, "Macbeth" (1808). The sketches for the symphony are mixed with those of three sonatas for pianoforte and violin (Op. 30); three pianoforte sonatas (Op. 31); the trio "Tremate" (Op. 116). The symphonic sketches fill completely seven large pages.

The autograph score of the Second Symphony has been lost, and it thus shared the fate of that of the First Symphony. The separate parts were published in March, 1804, by the Bureau of Arts and Industry (afterwards Haslinger) at Vienna. The title ran: "Grand



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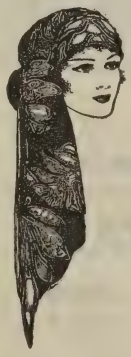
Symphony, composed and dedicated to His Highness Monseigneur the Prince Charles de Lichnowsky,* by Louis Beethoven, Op. 36." The score was not published until 1820.

The symphony was arranged by Beethoven as a trio for pianoforte, violin, and violoncello, and published in September, 1806. An arrangement by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*, was published in 1807. Hummel's arrangement for pianoforte, with accompaniment of flute, violin and violoncello, was published in London in 1826.

The first performance of the Second Symphony was at the Theater an der Wien, April 5, 1803. The programme included Beethoven's oratorio, "Christus am Oelberge," the First Symphony, the Concerto in C minor for pianoforte and orchestra, and, according to Ries, "a new piece which I do not remember." The rehearsal began at 8 A.M., and it was "a terrible one, which lasted two hours and a half, and left Beethoven more or less discontented." Ries adds: "The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat, and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored. Then the prince demanded that the whole oratorio should be rehearsed again, so that it would go well at night, and the first work of this kind that Beethoven had produced might be performed publicly in a manner worthy of the composer. The concert began at six o'clock, but it was so long that certain pieces were not performed." The prices of admission were raised. Some were doubled, and the prices of the reserved seats were tripled. The receipts amounted to eighteen hundred gulden.

The review of the concert published in the *Allgemeine musikalische Zeitung,* May 25, 1803, was very short, and no mention was

* An interesting account of this prince and his relations with Beethoven is to be found in "Beethoven's Widmungen," by Dr. Carl Leeder, of Vienna, a series of articles contributed to *Die Musik,* Jahrg. III., Heft 12, 13, 19, 23; Jahrg. IV. (904–05), Heft 21, 22.



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made of the symphony. The reviewer gave four lines to the oratorio, and reproached Beethoven for having raised the admission prices. The symphony was performed at Leipsic, April 29, 1804, and Spazier characterized it as "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still deals vain but furious blows with his tail, stiffened by the last agony." Spazier, who died early in 1805, was described by his contemporaries as a learned and well-grounded musician and a man of sound judgment.

A Leipsic critic found that the symphony would gain if certain passages were abbreviated and certain modulations were sacrificed. Another declared that it was too long; that there was an exaggerated use of the wind instruments; that the finale was bizarre, harsh, savage. Yet he added that there was such fire, such richness of new ideas, such an absolutely original disposition of these ideas, that the work would live; "and it will always be heard with renewed pleasure when a thousand things that are to-day in fashion will have been long buried."

This symphony was played in Boston on November 12, 1842, at a concert of the Boston Academy of Music, for the first time in the city "with full orchestra." The programme was as follows: Reissinger, Overture to "Die Felsenmühle von Etalières"; Song, "The Last Man" (Mr. Baker); de Bériot and Osborne, Fantaisie Brillante for violin and pianoforte (Messrs. Keyser and Webb); Rossini, "Largo al factotum" (Mr. Baker); Auber, Overture to "Zanetta"; Beethoven, Symphony No. 2. The programme stated

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The sketch of Berlioz may here serve as an analysis: "In this symphony everything is noble, energetic, proud. The Introduction (Largo) is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song is of a touching solemnity; it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied. An allegro con brio of enchanting dash is joined to this admirable adagio. The gruppetto which is found in the first measure of the theme, given at first to the violas and violoncellos in unison, is taken up again in an isolated form, to establish either progressions in a crescendo or imitative passages between wind instruments and the strings. All these forms have a new and animated physiognomy. A melody enters, the first section of which is played by clarinets, horns, and bassoons. It is completed *en tutti* by the rest of the orchestra, and the manly energy is enhanced by the happy choice of accompanying chords.

"The andante * is not treated after the manner of that of the First Symphony: it is not composed of a theme worked out in canonic imitations, but it is a pure and frank song, which at first is sung simply by the strings, and then embroidered with a rare elegance by means of light and fluent figures whose character is never far removed from the sentiment of tenderness that forms

* Berlioz here refers, of course, to the Larghetto. In a sketch-book of Beethoven, dated 1801–02, the theme of this Larghetto is given to the horns, not to the strings.

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the distinctive character of the principal idea. It is a ravishing picture of innocent pleasure which is scarcely shadowed by a few melancholy accents.

"The scherzo is as frankly gay in its fantastic capriciousness as the andante has been wholly and serenely happy; for this symphony is smiling throughout; the warlike bursts of the first allegro are wholly free from violence; there is only the youthful ardor of a noble heart in which the most beautiful illusions of life are preserved untainted. The composer still believes in immortal glory, in love, in devotion. What abandon in his gayety! What wit! What sallies! Hearing these various instruments disputing over fragments of a theme which no one of them plays in its complete form, hearing each fragment thus colored with a thousand nuances as it passes from one to the other, it is as though you were watching the fairy sports of Oberon's graceful spirits.

"The finale is of like nature. It is a second scherzo in two time, and its playfuless has perhaps something still more delicate, more piquant."

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

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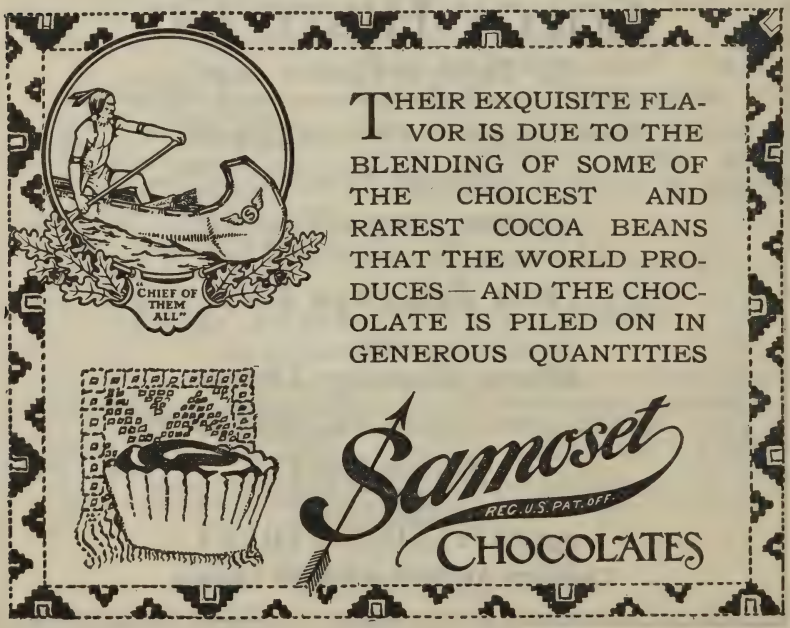
Pierre Benjamin Monteux was born at Paris on April 4, 1875. He studied at the Conservatoire of that city, and in 1896, a pupil of Berthelier, he was awarded a first prize for violin playing. The other first prizes for violin that year were awarded to Messrs. Sechiari, Soudant, and Thibaud. He played the viola in Colonne's orchestra; he was a member of the orchestra of the Opéra-Comique, and he busied himself in chamber music. In 1893 with Miss Victoria Barrière, pianist, Miss Vormèse, and Mr. Carcanade, he founded the Société de Musique Moderne, playing the viola. Their first concert was on February 25. With Messrs. Geloso, Capet, and Schneklud he took part in the Auditions annuelles des derniers grands Quatuors de Beethoven. In 1900 with Messrs. Soudant, de Bruyre, and Destombes he played chamber music in the Matinées Artistiques Populaires. He figured prominently at concerts of the Société Nationale and the Société de Musique Française. Among the compositions heard at these various concerts for the first time—in which he participated— ere Brahms's Clarinet Quintet, Stojowski's Variations, Lekeu's "Andromède," pieces by Ropartz, Quittard, Chausson ("Légende de Sainte-Cécile"), Hartog, Luzzato, Glazounoff (Élégie for viola), d'Indy (Suite dans le style ancien), L. Lacombe, Rubinstein, Jaques-Dalcroze. He also



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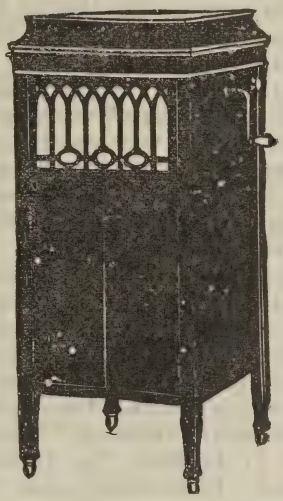

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took part in concerts given by Messrs. Chevillard, Hayot, and Salmon, and in concerts of the Société des Compositeurs de Musique.

In 1911 he was engaged as conductor of the Ballet Russe, with which he made four tours throughout Europe. He conducted ballet at various theatres in Paris, and gave series of orchestral concerts in that city.

He came to the United States in 1916 as conductor of the Ballet Russe, and conducted at the Boston Opera House, November 6–11, 1916: "Les Papillons," "Spectre de la Rose," "Thamar," "Petrouchka," "Scheherazade," "Prince Igor," "Sadko," "L'Après-Midi d'un Faune," "Cléopatre."

In 1917 he was appointed a conductor at the Metropolitan Opera House. He made his first appearance there with "Faust," November 19, 1917. He brought out Rabaud's "Marouf" (December 19), "Coq d'Or" (March 6, 1918), and Gilbert's ballet "The Dance in Place Congo."

At the Boston Opera House, coming with the Metropolitan Opera Company, he conducted "Coq d'Or" and "The Dance in Place Congo" (April 26, 1918) and "Samson et Dalila" (April 27, 1918).

He conducted these concerts of the Boston Symphony Orchestra in Boston in the fall of 1918: October 25—Franck, Symphony in D minor; Schumann, Overture to "Manfred"; Dukas, "The Peri" (first time here); Debussy, "Iberia"; November 1—Beethoven, Symphony No. 7; Loeffler, "La Bonne Chanson"; Franck, "The Aeolidae"; Ravel, First Suite from "Daphnis and Chlóe" with chorus (first time here). Mme. Florence Easton sang Mozart's "Dove sono" and Lia's aria from Debussy's "Prodigal Son." Mr. Monteux also conducted the concerts of the first trip.

Returning to New York as a conductor of the Metropolitan Opera House, he opened the season with "Samson and Delilah," November 11. Later he conducted "Thaïs," "Carmen," Marouf," "Faust," "Le Coq d'Or," "la Reine Fiammette" (first time), "Petrouchka," "Mireille," etc.

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"The Wild Huntsman," Symphonic Poem.

César Auguste Franck

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

"Le Chasseur Maudit," composed in 1883, was played for the first time at a concert of the Société Nationale, Paris, March 31, 1883. It was performed at a Pasdeloup concert in Paris, January 13, 1884. The first performance in the United States was at Cincinnati, January 29, 1898. The first performance in Boston was at a concert of the Chicago Orchestra, Theodore Thomas conductor, in Music Hall, March 26, 1898. The work has been played in Boston at concerts of the Boston Symphony Orchestra, March 2, 1901, January 9, 1904, January 21, 1911.

The composition is based on Bürger's ballad, "Der wilde Jäger." The argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

"'Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

"Hallo! Hallo! The chase rushes over cornfields, moors, and meadows.—'Stop, Count, I entreat you; hear the pious chants.'—No! Hallo! Hallo!—'Stop, Count, I implore you; take care.'—No! and the riders rush on like a whirlwind.

"Suddenly the Count is alone; his horse refuses to go on; the Count would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: 'Sacrilegious man,' it cries, 'be forever hunted by Hell!'

"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

This symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, two bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; the infernal chase.

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The symphonic poem begins Andantino quasi allegretto, G major, 3-4, with a horn theme, which in various forms is heard throughout the composition. Violoncellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns sound in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An unearthly voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The Infernal Hunt: new motives are added to the chief theme, and much use is made of the Count's wild horn call.

* * *

The legend of the Wild Hunter and the Wild Chase is old, widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796). One Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

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Who was each Stranger, left and right,
Well may I guess, but dare not tell;
The right-hand steed was silver white,
The left, the swarthy hue of hell.

The right-hand Horseman, young and fair;
His smile was like the morn of May.
The left, from eye of tawny glare,
Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
And "Hark away, and holla, ho!"

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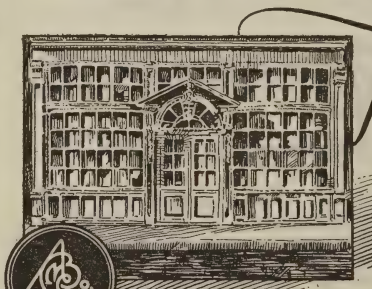
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Some folk-lorists go back to Orion and claim that he was the original Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was *"Das wüthende Heer."* The devil was accompanied in the mad flight by this giant.

In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night. The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." Now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din. The hero in the Sölling walked in the paths of righteousness, but, about to die, he prayed that for his share of heaven he might hunt until

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the Day of Judgment. His prayer was granted. He is a tall man on a white horse. In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws. He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths. In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. He is kindly disposed, but it is not safe to benefit by the kindness of the Wild Huntsman, for once, as a benighted hunter heard the chase go by, he cried: "Good sport, Falkenburgh!" A hoarse voice answered: "Dost thou wish me good sport? Then thou shalt share the game." There was thrown at him something that looked like carrion. The hunter lost two of his best horses soon after, and he himself was never strong again.

At Meissen, Hans Jagenteufel, booted and spurred, in a long gray coat, with a bugle but no head, rides a gray horse. Eberhart, Count of Wirtemburg, met a spectre in the woods who was undergoing punishment: for four hundred and fifty years he had chased a stag that he could not overtake. The face of this huntsman was "like unto a wrinkled sponge." In the forest near Bidshausen the Wild Huntsman appears once in seven years. At Golmbach a peasant mocked Hackelberg's cry. Some one snatched at his cap; his face began to swell, and the next day he died. Dame Holda, or Holle, was at first a lovely, amiable goddess; but she became a temptress of men, and held her court in the Horselberg near Eisenach. In the fifteenth and sixteenth centuries she was transformed into Dame Venus, dwelling in state and splendor in the Venusberg. From a beneficent goddess she became a wanton in league with Satan. She was still beautiful in front, but she had a tail behind, as the master whom she served; "to go with Holle" was to join a witch party. At last she was an ugly old woman, long-nosed, snag-toothed, with bristling, thickly matted hair. All children that die unbaptized go to Holda, and they shriek behind her when

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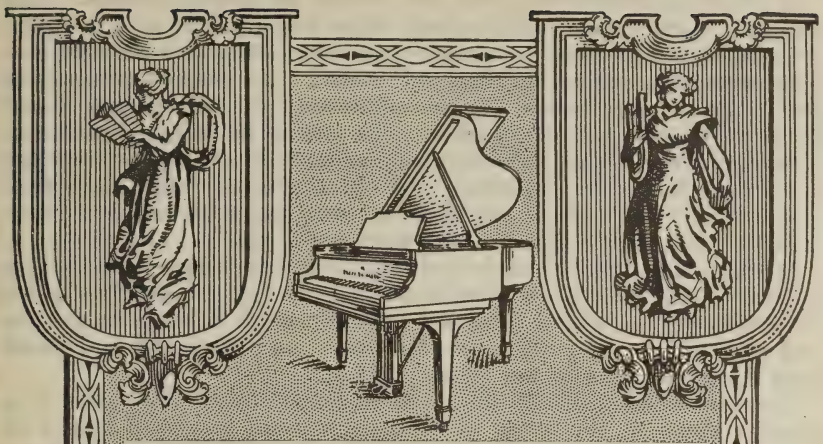

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A spectral hunter haunted the forest of Fontainebleau. *"Le Grand Veneur"* was a tall, grisly man surrounded with hounds. He once came so near the palace that the attendants went out to meet the king returning from the chase. He showed himself to Henry IV. shortly before the assassination. In 1858 Henry heard horns and hounds in the forest. The Comte de Soissons went to investigate, came back trembling, and said: "Sire, I can see nothing; but I hear horns and hounds." The king replied: "It's sheer illusion, then;" but a dark and sombre man appeared suddenly and cried to Henry: "You wish to see me; here I am."

Boccaccio, in the Decameron (Fifth Day, eighth novel), tells of a gloomy knight who pursued on horseback, and with mastiff, a beautiful woman, for whom he killed himself; he is doomed to pursue and murder her; in a little time she rises "as though she had never been dead, and renews her miserable flight."

There is King Arthur's hunt; there is the Gronjette; there is a ghostly chase in the wilds of Ross-shire,—the legend is found in many European countries. Gods and goddesses of heathen time, thus busied in war or hunting, rode in the air; in later and Christian years they were turned into princely oppressors or blasphemers of legendary character.

Thus did the superstitious explain strange sounds of nature. Charles Reade, in "Put Yourself in his Place," describes the cry of the Gabriel hounds at night as they ran far up in the air over

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the heads of the appalled listeners; but he does not tell the legend. Now the Gabriel hounds in Durham and Yorkshire are monstrous human-headed dogs, who run before their master in the upper air, and will run till the Judgment Day with him who hunted on Sunday. Wordsworth refers to them in a sonnet: "He the seven birds hath seen, . . . Seen the Seven Whistlers . . . and oftentimes will start—For overhead are sweeping Gabriel's Hounds Doomed, with their impious Lord, the flying hart To chase for ever." There is the "Gabriel-rachet," the warning of approaching death to the hearer. A sportsman was so "inordinately fond of the pleasures of the chase, and so jealous about the hounds who had ministered to them, that on his death-bed he gave orders that they should all be killed and buried with him, that no one else should benefit by them as he himself would be no longer able." Others say that the Gabriel-rachet comes from the souls of unbaptized children doomed to flit about their parents' houses.

> The wild gander leads his flock through the cool night;
> *Ya-honk!* he says, and sounds it down to me like an invitation;
> (The pert may suppose it meaningless, but I listen close;
> I find its purpose and place up there toward the wintry sky.)

These wild geese, in whose cry Walt Whitman found a purpose, are the Gabriel hounds of the superstitious English. And so the cry of the sea-fowl at Schonen is called *"Odens jagt"* and feared. There is a popular belief in the west of England that hares are hunted at night by packs of little fairy hounds, locally called

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"dandy dogs," and these are said to be weasels, "which the west country folk call 'fairies,' pronouncing the word 'vairy' and 'vair.'" They speak of the Devil and his dandy-dogs.

Nature has its own strange and mysterious music. There are the "Moodus noises" that come from Mount Tom in East Haddam, Conn.; singing beaches and squeaking sands; shrieking pits, groaning trees, the guns of Burrisaul on the Sunderbunds or delta of the Ganges; the drummer of Tedworths; the bell-bird of Brazil; the song of Mount Tantalus, near Honolulu; the sound of invisible coach-wheels driving to a door in Lynn, Mass.,* and on plantations in Virginia; the howls from Clakeywell Pool; the cry of Hannah Screechum on an island near Osterville, Mass.; the music in the air heard on Ceylon; the rolling drums heard eighteen leagues from the sonorous rocks of Persepolis; the sound of arms and cries of warriors that frighten the traveller in the desert of Gobi; the mountains between Sinai and the Gulf of Suez that give forth the sound of bells; the noisy mountains near Cape Town; the cannon heard on the banks of the Orinoco; the *Wettersee,* or the noise heard far down in Swedish lakes; the appalling voices heard off cliffs of Cornwall; sighing and whistling and shrieking fields; chanting rocks and caves all over the world; the battle-echoes that are caused by thistles on the bloody plain of Kapolna; and did not Father Kircher maintain that, if seven trees of proportioned size and thick foliage were planted one each for seven consecutive years, they would produce after two or three times seven years musical harmony, when the wind passed through the leaves: so that G. P. Harsdörffer proposed as a problem in his "Deliciae mathematicae et physicae"; "To make music with the tones of planted trees"? The Wild Hunt, the Gabriel hounds, the *"Mesnie hellequin,"* the chase heard in 1787 by a curé of lower Vendome, the demons of Asia, the spectral battles of Hungary,—these and legends like them arose in explanation of natural phenomena. Yet who does not find delight in "Der Freischütz," at the sight of the Wild Huntsman,

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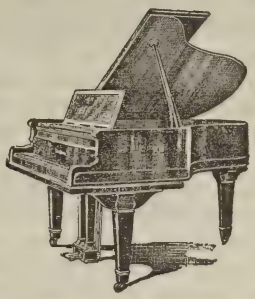

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chasing madly over the Wolf's Glen and Max and Caspar, with the infernal chorus, "Joho, wau wau, ho! ho!" between the casting of the fifth and sixth bullets?

A passage from De Quincey's essay on "Modern Superstition" (*Blackwood,* April, 1840) may be quoted here in illustration:—

"In this world there are two mighty forms of perfect solitude—the ocean and the desert: the wilderness of the barren sands, and the wilderness of the barren waters. Both are the parents of inevitable superstitions—of terrors, solemn, ineradicable, eternal. Sailors and the children of the desert are alike overrun with spiritual hauntings, from accidents of peril essentially connected with those modes of life, and from the eternal spectacle of the infinite. Voices seem to blend with the raving of the sea, which will for ever impress the feeling of beings more than human; and every chamber of the great wilderness which, with little interruption, stretches from the Euphrates to the western shores of Africa, has its own peculiar terrors both as to sights and sounds. In the wilderness of Zin, between Palestine and the Red Sea, a section of the desert well known in these days to our own countrymen, bells are heard daily pealing for matins or for vespers from some phantom convent that no search of Christian or of Bedouin Arab has ever been able to discover. These bells have sounded since the Crusades. Other sounds—trumpets, the Alala of armies, etc.—are heard in other regions of the desert." And De Quincey quotes from Marco Polo, who speaks of Eastern or Tartar deserts: "If, during the daytime, any person should remain behind until the caravan is no longer in sight, he hears himself unexpectedly called to by name, and in a voice with which he is familiar. Not doubting that the voice pro-

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ceeds from some of his comrades, the unhappy man is beguiled from the right direction; and, soon finding himself utterly confounded as to the path, he roams about in distraction, until he perishes miserably. . . . Marvellous, indeed, and almost passing belief, are the stories reported of these desert phantoms, which are said at times to fill the air with choral music from all kinds of instruments, from drums, and the clash of arms." It is from the account of these desert traditions that Milton is supposed to have derived the passage in "Comus":—

> Of calling shapes, and beckoning shadows dire,
> And aery tongues that syllable men's names
> On sands, and shores, and desert wildernesses.*

The Paris correspondent of the *Pall Mall Gazette* wrote a letter concerning a mutiny of the Légionairies in Algeria. This letter was published on December 17, 1908. The correspondent asked: "Is it German influence or is it desert madness? Some, who know the desert well, believe in the latter theory. Men run amok in the sandy wastes sometimes. It is as if their reason were suddenly affected by this great expanse of barren, sun-smitten land. In the present case, the soldiers who ran away do not seem to have been very *méchants*. There was no shooting with intent to kill, no looting of the train in the way in which prairie desperadoes hold up Western trains. Many strange things happen in the desert, and this madness is one of them. Another is the sudden sound of music that breaks upon the ear: a sound of drums and fifes, and trumpets and clarion-calls. It is the effect of the imagination working in vast solitudes—a species of auricular mirage."

* * *

The Wild Hunt is pictured in music in the third movement of Raff's Symphony No. 3, "In the Woods" (composed in 1869); and the

* The motto of Mr. Joseph Conrad's "Victory."—Ed.

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legend suggested these works: "Die wilde Jagd," opera by Jos. Triebensee (Budapest, March, 1824); "De wilde Jäger," opera by Hieronymus Payer (Vienna, 1806); "Der wilde Jäger," opera by V. E. Nessler (Leipsic, 1881); "Der wilde Jäger," cantata by M. J. Beer (Olmütz, 1888); "Der wilde Jäger," opera by A. Schulz (Brunswick, 1887)); "Hackelberends Begräbnis," by Müller-Reuter, choral ballad, 1902; and, in a way, the scene, "La Chasse Fantastique," in Act II. of "Saint Julien l'Hospitalier," by Camille Erlanger (Paris, 1894–96).

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" . . . . . ACHILLE CLAUDE DEBUSSY

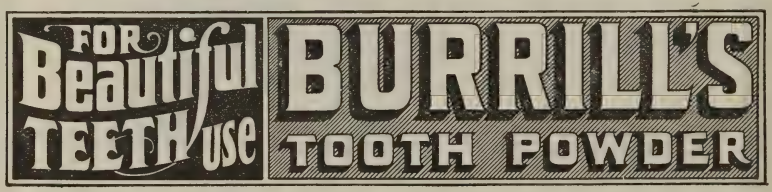
(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé*)" was played for the first time at a concert of the National Society

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a college. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l' Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he become recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.



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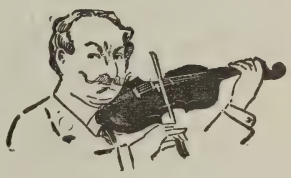

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of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert February 24, 1904, when Mr. Lang conducted. The Prelude has also been performed in Boston at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906, January 16, 1909, November 4, 1911, April 23, 1915, November 17, 1916. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. The Prelude was played at Boston Opera House concerts on January 5, 1913, André Caplet conductor, and on February 9, 1913, Felix Weingartner conductor.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

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Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Malmarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth

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of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703.] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

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The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes.

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. We quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in the *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed

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with precious art and harmonious poetry. The words 'art' and 'poetry' in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghileff, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defence a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimicry angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.' "

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghileff's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an

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amusing exercise of censorship by the local authorities. There were other performances that month by the same company.

At the same opera house on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

ENTR'ACTE.

FIRE, NOT MUSIC

(From "The Pyrenean Hive" by Hilaire Belloc)

The Two Men were asleep after this first astonishing glimpse of forgotten men and of a strange country. In the stifling air outside there was a clattering of the hoofs of mules and an argument of drivers. A long way off a man was playing a little stringed instrument, and there was also in the air a noise of insects buzzing in the night heat. When all of a sudden the whole place awoke to the noise of a piercing cry which but for its exquisite tone might have been the cry of pain, so shrill was it and so coercing to the ear. It was maintained, and before it fell was followed by a succession of those quarter-tones which only the Arabs have, and which I had thought finally banished from Europe. To this inhuman and appalling song were set loud open vowels rather than words.

Of the Two Men, one leapt at once from his bed, crying out: "This is the music. This is what I have desired to hear!" For this is what he had once been told could be heard in the desert, when first he looked out over the sand from Atlas; but though he had travelled far, he had never heard it, and now he heard it here, in the very root of these European hills. It was on this account that he cried out,

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"This is the music!" And when he had said this he put on a great rough cloak and ran to the room from which the song or cry proceeded, and after him ran his companion.

The Two Men stood at the door behind a great mass of muleteers, who all craned forward to where, upon a dais at the end of the room, sat a Jewess who still continued for some five minutes this intense and terrible effort of the voice. Beside her a man who was not of her race urged her on as one urges an animal to further effort, crying out, "Hap! Hap!" and beating his palms together rhythmically and driving and goading her to the full limit of her power.

The sound ceased suddenly as though it had been stabbed and killed, and the woman whose eyes had been strained and lifted throughout as in a trance, and whose body had been rigid and quivering, sank down upon herself and let her eyelids fall, and her head bent forward.

There was complete silence from that moment till the dawn, and the second of the Two Men said to the first that they had had an experience not so much of music as of fire.

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"Catalonia": Suite of a Folk-Nature for Orchestra, No. 1.

Isaac Albeniz

(Born at Camprodon in the Province of Gerona, in the principality of Catalonia,* Spain, on May 29, 1860†; died at Cambo in the Pyrenees, May 25, 1909.)

"Catalonia," dedicated to Ramon Casaz, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, side drum, two harps, and strings. We find no mention of a performance or the publication of other movements of this Suite, if, indeed, any other movement was written.

* Richard Ford in his "Handbook for Travellers in Spain" (2d ed., 1847), after saying that Catalonia is "no place for the man of pleasure, taste, or literature," describes the men as "fond of broils, gross feeders and given to wine, which they often drink after the fashion of the Rhytium and phallovitrobolic vessels of antiquity; they do not touch the glass with their lips, but hold up the *porron*, or round-bellied bottle with a spout, at arm's length, pouring the cooled liquor into their mouths in a vinous parabola; they never miss the mark, while a stranger generally inundates either his nose or his neckcloth. The women are fit to marry and breed Catalans, as in general they are on a large scale, neither handsome nor amiable, and lack both the beauty of the *Valenciana*, the *gracia y aire* of the *Andaluza*". Yet Ford, dismissing the Catalans as neither French nor Spaniards, praised their vigor and endurance as soldiers and sailors, and said, "The rudeness, activity, and manufacturing industry of the districts near Barcelona are enough to warn the traveller that he is no longer in high-bred, indolent Spain."

† This date is given by G. Jean-Aubrey and by Riemann. Grove and Van Vechten give 1861 as the year of birth.

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Mr. G. Jean-Aubrey in an interesting article about Albeniz published in the *Musical Times* of December, 1917, says that "Catalonia" was performed for the first time at a Colonne concert in Paris in 1899. The statement is erroneous. The first performance, conducted by Albeniz, was at a concert of the Société Nationale at the Nouveau Theatre, Paris, on May 27, 1899. The programme also included: Franck, 8th Beatitude (Mr. and Mme. Balland and Mr. Daraux, solo singers); Ravel, Overture, "Shéhérazade"; Koechlin, Chorus, "Bateliers du Volga" (an arrangement of the famous Russian Volga boat song); Lazzari, "Nevermore" (Verlaine) (sung by Mr. Lupiac of the Opéra-Comique); Guy Ropartz, Psalm; Pierre de Bréville, "La Tête de Kenwarc'h" (Mr. Daraux, chorus and orchestra). The composers conducted their works. Mr. Gauthier-Villars was then reminded by "Catalonia" of Pierre Loti's description of "Andalusian songs that always repeat through the naïveté of their images, the torment of loving and dying."

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"Catalonia" was not played at a Colonne concert in Paris until January 21, 1900. The first performance in London was by the Queen's Hall Orchestra led by Henry Wood on March 4, 1900. There have been later performances in Paris and London.

The piece is built chiefly on one characteristic theme. Allegretto, E-flat major, 3-8: Presto 2-4. A short section, "Itinerant Musicians," is scored for wind and percussion instruments and one double-bass.

* * *

The life of Albeniz was wandering and adventurous. He played the pianoforte in public at Barcelona before he was four years old. When he was six he was taken to Paris, where he studied with Marmontel; his teacher and the authorities were amazed by his talent and his mad pranks. He was back in Spain in 1868, and for a short time was at the Madrid Conservatory. Influenced greatly by the romances of Jules Verne, he determined to see the world. When he was only nine years old, he ran away from his family, and gave concerts in Spain. The people heard him gladly; they applauded *"el niño Albeniz."* Bandits robbed him of his small savings. Again he left his family, this time going to Porto Rico. On the vessel he played the piano. He spent some time in the United States, wretchedly poor—but as a pianist he met with great success at San Francisco. Returning to Europe when he was about fifteen years old, he gave concerts in Liverpool and London. For a time

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he studied at Leipsic with Jadassohn and Reinecke. When he had no money, he went back to Spain. He played at Court, and made so marked an impression that Alphonso XII. granted him a pension. At Brussels the young man studied with Gevaërt and Brassin. He met Liszt and followed him from city to city. In 1880 he gave concerts in Cuba, Mexico, and the Argentine Republic. Again he was in Spain, giving concerts and managing zarzuela companies. In 1883 he settled at Barcelona, where he married. Poverty obliged him to resume his wanderings. He gave concerts in Scotland, Holland, Germany, and in London. It is said that he played for the last time in public at Berlin in 1893,* for, brilliant virtuoso as he was, a pianist of rare dash, rhythmic feeling, and emotional nature, he had set his heart on being known as a composer.

In London he was composer and conductor for the Prince of Wales Theatre. He was happy in Paris, where he came under the influence of the more modern composers. His health gave way; in 1900 he fell sick and was taken to Barcelona, where he lived two years. He made his last journey to die on the frontier of the two countries he loved. It is said that he was a fascinating companion, an engrossing conversationalist, witty, always in high spirits, with pure musical ideals.

His industry was remarkable, and the list of his compositions is a long one.

Operas: "The Magic Opal," a light opera in two acts, libretto by Arthur Law, produced with unqualified success at the Lyric Theatre, London, January 19, 1893. Singers: Ada Jenoure, Susie

* He gave concerts there in 1892. We find no record in Berlin music journals of a concert in 1893.

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"San Antonio de la Florida," Madrid, 1894; Brussels ("L'Ermitage Fleurie"), 1904.

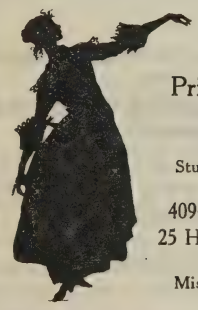
"Henry Clifford," based on an episode in the "War of the Roses," Barcelona, 1895.

"Pepita Jimenez"—the opera that made him famous in more than one country—based on the novel of Juan Valera—Barcelona, January 5, 1896; performed afterwards in Brussels, Carlsruhe, Leipsic, Prague.

F. B. Money-Coutts wrote for Albeniz the libretto of a trilogy founded on the Arthurian legend: "Merlin" was completed; of "Lancelot" at least one act was written; the third was to be "Guinevere." Albeniz did not wish "Merlin" to be performed until the whole trilogy was ready for the stage.

Albeniz also wrote some zarzuelas.

Orchestral: "Catalonia"; Scherzo; Serenata Morisca; Capriccio Cubano. The "Rapsodie Espagnole," performed at a Colonne concert in Paris on February 5, 1911, was composed for pianoforte and orchestra. The score was lost; only the version for pianoforte remained; the re-scoring was done by Enesco.



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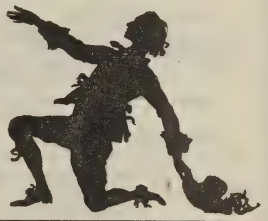

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He wrote an oratorio, "El Cristo"; a Trio in F; also these vocal works: Catalones de Gracia; El Canto de Salvacion; Songs with "Rimas"; Four songs with French words, Songs with Catalonian words.

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FRIDAY AFTERNOON, OCTOBER 17, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 18, at 8.00 o'clock

Schumann . . . . Symphony in B-flat major, No. 1, Op. 36

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace; Trio I.: Molto piu vivace; Trio II.
IV. Allegro animato e grazioso.

Dvořák . . . Concerto for Violin and Orchestra in A minor, Op. 53

I. Allegro ma non troppo.
II. Adagio ma non troppo.
III. Finale: Allegro giocoso, ma non troppo.

Enesco . . . . . Suite for Orchestra, Op. 9

I. Prélude à l'unisson.
II. Menuet lent.
III. Intermède.
IV. Final.

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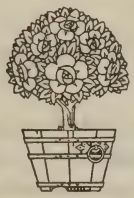
PIERRE MONTEUX, Conductor

Programme of the

Second Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 17

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 18

AT 8.00 O'CLOCK

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SATURDAY EVENING, OCTOBER 18, at 8 o'clock

Schumann . . . . Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace; Trio I.: Molto piu vivace; Trio II.
IV. Allegro animato e grazioso.

Dvořák . . . Concerto for Violin and Orchestra in A minor, Op. 53

I. Allegro ma non troppo.
II. Adagio ma non troppo.
III. Finale: Allegro giocoso, ma non troppo.

Enesco . . . . . Suite for Orchestra, Op. 9

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Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832–33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. The symphony was completed but never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were pianoforte pieces —Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata

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in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Noveletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote the symphony No. 1 in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for pianoforte and orchestra (used in the first movement of the Pianoforte Concerto), Op. 54.

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until

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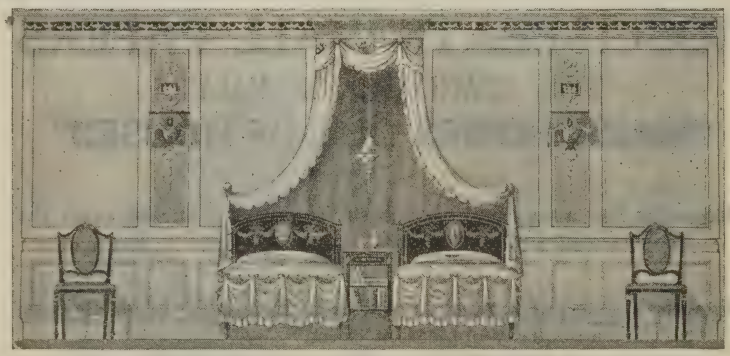
they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of



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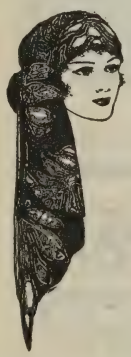
Schumann and his wife, notes written while Schuman was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony' . . . A spring poem by * * gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher



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at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

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Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
In Thale blüht der Frühling auf!

These verses have thus been Englished in Prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The late John Kautz, excellent pianist and teacher, of Albany (N.Y.), who knew Böttger, contributed the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader,

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noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'im Thale blüht der Frühling auf!" he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," wrote Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt,

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Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Etudes Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gave as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

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"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones

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could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" . . . . . *Haydn*
Adagio und Rondo from Concerto in F minor . . . . . *Chopin*
CLARA SCHUMANN.

Aria from "Iphigenie" (*sic*) . . . . . *Gluck*
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Allegro . . . . . *R. Schumann*
{ Song without Words . . . . . *Mendelssohn*
{ Piece . . . . . *Scarlatti*
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* * *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.

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The symphony was afterwards played at Leipsic, November 15, 1841, at a concert of the Euterpe Society, led by Johann Verhulst; at Weimar, November 21, 1841, at a concert for the benefit of the Court Orchestra Musicians' Fund, led by A. E. Chelard; at Rudolstadt, January 21, 1842, led by Fr. Müller; at Bremen, February 25, 1842, at a private concert, led by Reim; at Dresden, March 1, 1842, at a subscription concert, led by Hartung; at Hamburg, March 5, 1842, at the fifty-sixth Philharmonic private concert led by F. W. Grund; at Petrograd, March 9, 1844, at a private concert arranged by Count Wielhorsky for Schumann, when Schumann led; at Vienna, January 1, 1847, in the third of Clara Schumann's concerts, when the orchestra was the full orchestra of the Imperial Court Theatre and Schumann led.

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World,* the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

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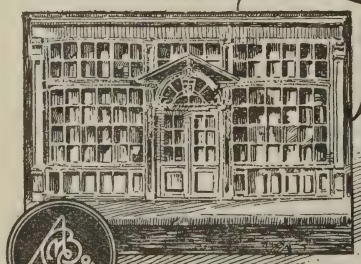

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Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties towards the composer:—

"Robert Schumann and Richard Wagner (uncle of the famous Mdlle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto

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introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner,' be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach

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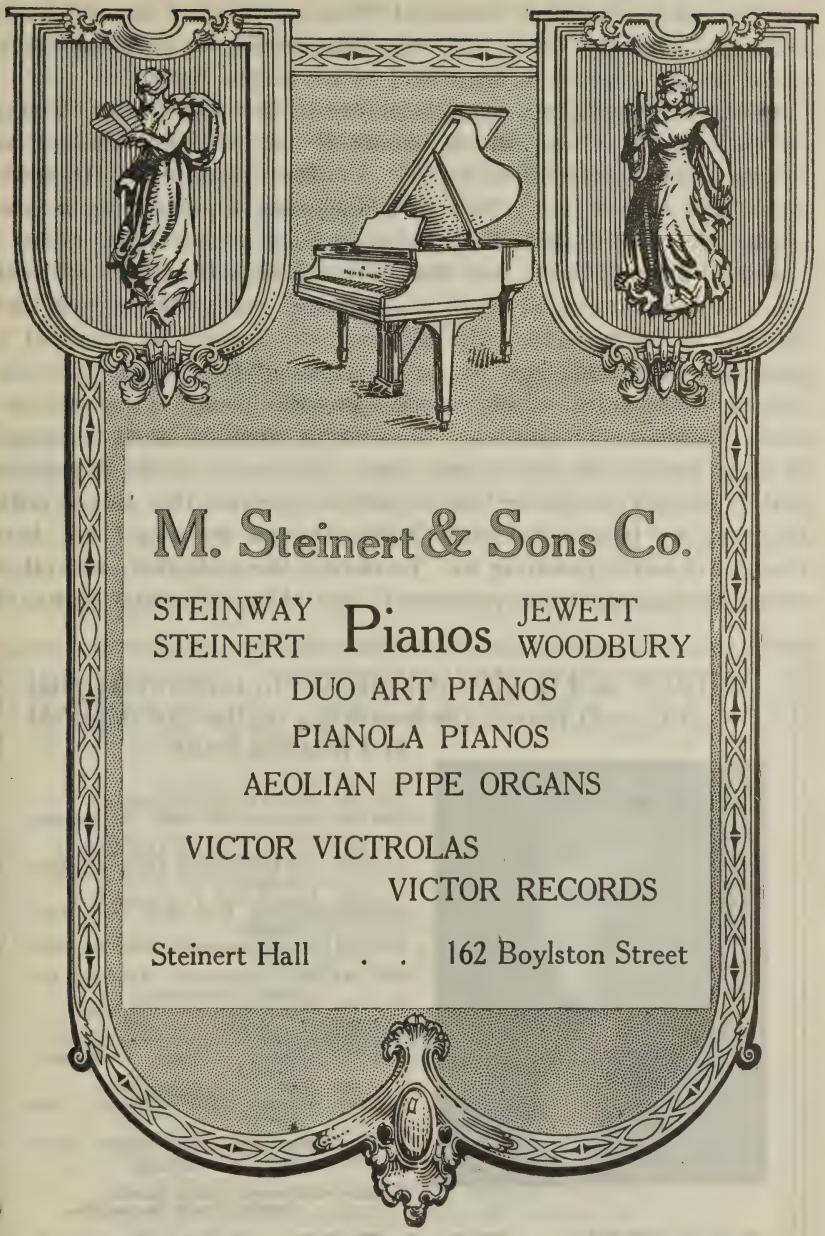

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the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Duniad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum:* "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off

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the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

* * *

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert, led by George Hainl, December 15, 1867. The critics praised the work, and said the audience was

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"ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Emile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik,* dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

* * *

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played

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as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten. Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of*

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Music, January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, November 15, 1884, November 13, 1886, November 3, 1888; Mr. Nikisch, March 8, 1890, January 31, 1891, April 16, 1892, January 28, 1893; Mr. Paur, November 25, 1893, December 7, 1895, October 23, 1897; Mr. Gericke, October 14, 1899, January 4, 1902, March 5, 1904, November 25, 1905; Dr. Muck, November 3, 1906; Mr. Fiedler, March 5, 1910, October 7, 1911; Dr. Muck, March 28, 1914, January 21, 1916; March 29, 1918.

The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettle-

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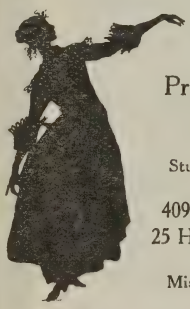
drums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, Andante un poco maestoso, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra fortissimo. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo ed accelerando, which introduces the Allegro molto vivace, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first movement does not return in the shape it has at the beginning of the Allegro, but in the broader version



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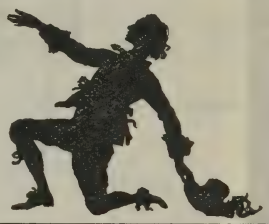

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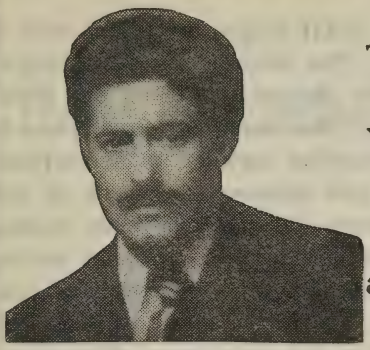

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heard at the opening of the Introduction. The long coda begins Animato, poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, Larghetto, E-flat major, 3-8, opens with a romanza developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchained with the Scherzo.

The Scherzo, molto vivace, D minor, 3-4, begins in G minor. The first trio, molto più vivace, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: Allegro animato e grazioso, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the begin-

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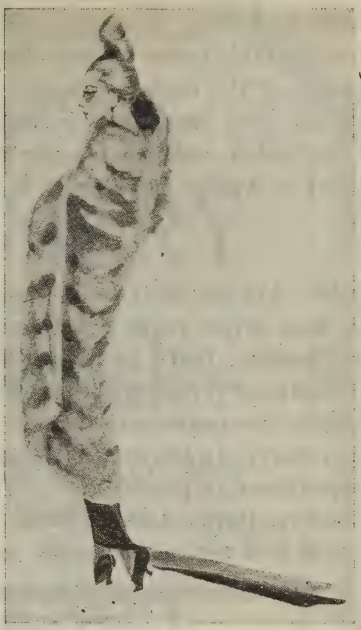

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ning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

Mr. Albert Spalding, born at Chicago, August 15, 1888, when he was seven years old began the study of the violin with Chiti in Florence, Italy, and when he was living in New York, with Juan Buitrago. When Mr. Spalding was fourteen he passed with high honors the examination for a "professorship" at the Bologna Conservatory. In Paris he studied for two years with Lefort. His first appearance in public as a professional violinist was at the Nouveau Théâtre, Paris, June 6, 1905.

His first recital in Boston was on January 4, 1909. On December

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12, 1911, as soloist with the Theodore Thomas Orchestra of Chicago (now the Chicago Symphony Orchestra), he played Elgar's violin concerto, then heard for the first time in Boston. He has given recitals here on November 12, 1914; April 29, November 3, 1915; January 28, November 4, December 17, 1916; and on April 4, 1916, he took part with Messrs. Carlo Buonamici and Felix Fox, pianists, and the Flonzaley Quartet in a concert in aid of widows of Italian reservists.

He also played at an entertainment given by the Friars of New York on June 7, 1916.

He played in Boston at a concert of the Boston Symphony Orchestra, January 12, 1917 (Beethoven's concerto). He served in the war as an aviator in Italy and played for the benefit of soldiers.

CONCERTO FOR VIOLIN, IN A MINOR, OP. 53 . . . . ANTON DVOŘÁK

(Born at Mühlhausen, Bohemia, on September 8, 1841; died at Prague, May 1, 1904.)

This concerto was, I believe, first played by Franz Ondricek, and he was the first to play it in London in 1886. Carl Halir played it in Berlin in 1891, and Max Bendix in Chicago the same year. Maud Powell played it in New York in 1893.

Bernhard Listemann played it in Boston with pianoforte accompaniment, January 9, 1893. The first performance in Boston with the orchestral accompaniment was by Timothée Adamowski at a concert of the Boston Symphony Orchestra, November 17, 1900. Other performances at these concerts in Boston were by Mischa Elman, January 8, 1910; Sylvain Noack, April 14, 1916.

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The following analysis is by William Foster Apthorp:—

"The first movement is not very regular in form. It begins, without slow introduction, Allegro ma non troppo in A minor (4-4 time), with an exposition of the first theme in the tonic by the whole orchestra in unison and octaves, answered by the solo violin accompanied by the wood-wind and horns; this exposition is then repeated in the sub-dominant, D minor. Then the orchestra enters fortissimo with a somewhat altered version of the theme, soon passing on to the second theme, in B-flat major and A minor, sung by the violins in octaves against a more florid counter-theme in the wood-wind. The solo violin then enters with the first theme in the dominant, E major, and briefly develops it together with the orchestra, soon passing to a new version of the second theme. Extended developments on both these themes now follow, almost amounting to working-out; then the solo instrument brings in a third theme, begining in C major, but constantly modulating, and soon takes up a scherzando variation of it. Some brilliant passage-

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work leads to a return of the first theme in the full orchestra in the tonic A minor, the solo violin soon taking part in the development, the tempo gradually slackening, until we pass over to the next movement, with which this one is enchained.

"The second movement, Adagio ma non troppo in F major (3-8 time), is a Romanza containing the very extended development of three themes. The first of these is given out and carried through by the solo violin in the tonic, F major; then, just as the orchestra has taken it up forte (the melody in the wood-wind, the first violins playing a counter-theme to it), as if rounding off the period, the solo violin suddenly enters with the second theme in F minor, Poco più mosso. The development soon passes into passage-work for the solo instrument, against which the strings softly whisper the third theme in the dominant, C major. The development and working-out of the second and third themes continues—now in the solo violin, now in the orchestra against passage-work in the solo instrument—until a brief return of the first theme in the tonic, F major, in the horns against arpeggios in the solo violin brings the movement to a close.

"The third movement, Finale: Allegro giocoso, ma non troppo, in A major (3-8 time), is a brilliant and elaborately developed Rondo on three themes, with occasional subsidiary passage-work. The first theme is given out by the solo and orchestral violins in the tonic, A major, and followed by three successive subsidiaries (the first in F major in the orchestra, the second in F-sharp major against running passage-work in the solo instrument, the third in F-sharp major in the solo violin accompanied by the wood-wind). The second of the principal themes then enters in the solo violin

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in the dominant, E major, but with a besetting tendency to modulate to C-sharp minor. The first theme soon returns in the tonic in the solo instrument, and is then taken up forte as an orchestral tutti, leading to the third principal theme, in the solo violin, in D minor (2-4 time); extended developments on this theme are followed by another return of the first theme in the tonic, and the third part of the movement begins; it is a sufficiently regular recapitulation of the first. The third theme (in 2-4 time) makes a brief reappearance just before the Coda.

"The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, one pair of kettledrums, and the usual strings. The score is dedicated to Joseph Joachim."

Suite for Orchestra, Op. 9 . . . . Georges Enesco (Enescou)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

The first performance in the United States of this suite, dedicated to Camille Saint-Saëns, was by the Philharmonic Orchestra of New York, January 3, 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 1, 1911. The suite was played again on December 30, 1911; October 31, 1914.

The suite is in four movements:—

I. Prélude à l'unisson. Modérément, C major, 3-4. This prelude is for strings with kettledrum tuned in G, and the strings are employed almost always in unison. The prelude leads into the second movement.

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II. Menuet lent. Mouvement du précédent, C major, 3-4. The slow minuet is scored for two flutes, oboe, English horn, two clarinets, two bassoons, two horns, kettledrums, solo violin, solo violoncello, and the usual strings. The chief theme is first announced by the solo instruments.

III. Intermède. Gravement, A major, 2-4. This movement is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, harp, and the usual strings.

IV. Final. Vif, C minor (C major), 6-8 (3-4).

The suite is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, trumpets, three trombones, kettledrums, cymbals, and strings.

* * *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained. Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering

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musician, staying in the village, taught him his notes. Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, then at the head of the Vienna Conservatory and conductor at the Royal Opera House, was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family, where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven. He studied harmony and counterpoint with Fuchs.

The father was wise; he did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick, and composition with Gedalge. In 1897 Enescou, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by

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Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Edouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist. As a virtuoso he has gained an enviable reputation

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through Europe. He is, or was, court violinist to the Queen of Roumania.

Enesco is reported as having said some years ago to a visitor:—

"People have been puzzled and annoyed because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that.

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"After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where . . . I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

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Symphony for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.

Symphony for orchestra (Châlet concert, January 21, 1906).

Suite for orchestra, Op. 7.

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

Trois Rhapsodies Roumaines, Op. 11. Two were played at Pablo Casal's concerts in Paris, February 16, 1908.

* * *

These compositions by Enesco have been played at public concerts in Boston:—

Symphony in E-flat major Op. 13, Boston Symphony Orchestra, October 22, 1915.

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Suite for orchestra, Op. 9. Boston Symphony Orchestra, April 1, 1911; December 30, 1911; October 31, 1914.

Rhapsodie Roumaine, A major, Op. 11, No. 1. Boston Symphony Orchestra, February 17, 1912; March 7, 1914; December 10, 1915; October 19, 1917.

Symphony for wind instruments. Longy Club, February 8, 1909.

Sonata in F minor for violin and pianoforte, Op. 6. Mr. and Mrs. David Mannes, December 13, 1910; Messrs. S. Noack and A. de Voto, Longy Club concert, February 12, 1912.

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III. Lent.
IV. Tres animé; Majestueux.

Beethoven — "The Creatures of Prometheus." Ballet, Op. 43

Overture.
Ballet No. 5: Adagio.
(Violoncello Solo, J. BEDETTI; Flute, G. LAURENT; Clarinet, A. SAND; Bassoon, A. LAUS; Harp, A. HOLY)

Wagner — "A Siegfried Idyll"

Liszt — "Les Préludes," Symphonic Poem No. 3 (after Lamartine)

There will be an intermission of ten minutes after the symphony

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, OCTOBER 24

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 25

AT 8.00 O'CLOCK

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Langley, A. Kurkdjie, N. Blackman, A.

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Denayer, F.	Berlin, V.	Van Veen, H.	Kay, W.	Grover, H.
Wittmann, F.	Van Wynbergen, C.	Shirley, P.	Blumenau, W.	Salis, J.

Violoncellos.

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Schroeder, A.	Keller, J.	Barth, C.	Fabrizio, E.	Stockbridge, C.

Basses.

Kunze, M.	Jaeger, A.	Ludwig, O.	Agnesy, K.
Gerhardt, G.	Seydel, T.	Schurig, R.	Mattersteig, P.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
DeMailly, C.	Stanislaus, H.	Forlani, N.	Piller, B.

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Lorbeer, H.	Versney, C.	Mann, J.	Sordillo, F.
Hain, F.	Hess, M.	Mager, G.	Mausebach, A.
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Third Programme

FRIDAY AFTERNOON, OCTOBER 24, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 25, at 8 o'clock

d'Indy . "Sinfonia Brevis de Bello Gallico" ("Short Symphony concerning the Gallic War"), No. 3, Op. 70

(First Performance in America)

I. Lent et calme; Animé.
II. Assez vite.
III. Lent.
IV. Tres animé; Majestueux.

Beethoven . "The Creatures of Prometheus." Ballet, Op. 43

Overture.
Ballet No. 5: Adagio.
(Violoncello Solo, J. BEDETTI; Flute, G. LAURENT; Clarinet, A. SAND; Bassoon, A. LAUS; Harp, A. HOLY)

Wagner . . . . . "A Siegfried Idyll"

Liszt . "Les Préludes," Symphonic Poem No. 3 (after Lamartine)

There will be an intermission of ten minutes after the symphony

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Symphony No. 3, Op. 70, "Sinfonia brevis de Bello Gallico" ("Short Symphony concerning the Gallic War")

Paul Marie Theodore Vincent d'Indy

(Born at Paris, March 27, 1852*; now living in Paris.)

This symphony, composed in 1916–18 and published in 1919, is dedicated to the Commandant E. de Pompelonne. It is scored for piccolo, two flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, bass clarinet, three bassoons, four horns, little trumpet in D, three trumpets, cornet-à-pistons, three trombones, double-bass trombone, kettledrums, side drum, snare drum, bass drum, cymbals, triangle, xylophone, celesta, two harps, and strings.

I. Lente et calme (D major, 4-4); animé; Lent et anxieux. The first motive after the introduction typifies France. The second motive (wood-wind, moins vite) typifies the invaders.

II. Assez vite (G minor, 3-4); Trio, 5-4.

III. Lent (B major, 4-4).

* Baker's Biographical Dictionary of Musicians (1900), Riemann's Musik Lexicon (1899), Grove's Dictionary of Music and Musicians, and Constant Pierre's "Le Conservatoire National de Musique et de Déclamation" (1900) give 1851 as the year of d'Indy's birth. Adolphe Jullien, the author of the biographical sketch in Grove's Dictionary, says that the date 1851 as given by him is "verified by register of birth." Mr. d'Indy in an autograph sketch of his life and career, prepared for "Famous Composers" (New Series, vol. i., Boston, 1900), gave 1852 as his birth-year.—Ed.

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IV. Très animé; Lent; Majestueux, 12-8.

When this symphony was performed for the first time at a concert of the Société Nationale in Paris in May, 1919, Fernand Le Borne * contributed a review to *Excelsior,* of which journal he is the music critic. This review is here condensed and paraphrased.

The Introduction paints the calm of nature before, on a drum-roll, the cataclysm of the world bursts out in a characteristic Allegro, built on typical motives for the French and the invaders. After development of these themes comes a very long slow movement expressing supplication. The beginning of the Allegro returns, enriched with interesting episodes. There is a brilliant ending, with cannon shots, which are found at the end of the Scherzo and in the Finale.

The Scherzo in 5-4 has rhythmic dash and its re-entrance with fanfares is picturesque.

The slow movement is charged with deep emotion. The middle

* Fernand Le Borne was born in Belgium, March 10, 1862. He studied in Paris with Massenet, Saint-Saëns, and Franck. As he did not become a French citizen until 1894 or 1895 he could not compete for the *prix de Rome.* In 1901 he was awarded the *Prix Chartier.* He has composed operas—"Daphnis et Chloé" (Brussels, 1885); "Hedda" (Berlin, 1898); "Madurra" (Berlin, 1899); "Les Girondins" (Lyons, 1905); "La Catalane" (Paris, 1907); "Cléopatre" (Rouen, 1914); "Le Maître." He has written the incidental music for "L'Absent" (Paris, 1903), many orchestral suites, a dramatic symphony, overtures, marches, a symphonic concerto for pianoforte, violin, and orchestra, chamber music, a mass, motets, choral works, songs. He was for a time music critic of the *Monde Artiste.*

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section has a theme that is of close kin to the motive of the Jew in d'Indy's "Saint Christopher."

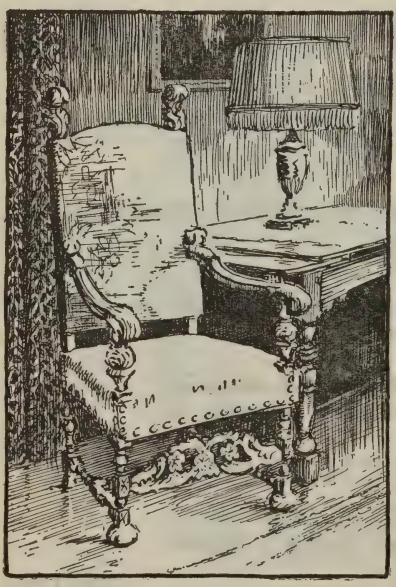
The Finale, after the warlike beginning, takes the form of a triumphant march, until the entrance of a theme in three-time and a stormy entrance of the xylophone. The horn has proclaimed the victorious theme of Saint Michael, which, in the last pages, breaks out victoriously from the little trumpet in D, while, in accordance with a procedure dear to Saint-Saëns, the melodic phrase is accompanied by great chords of strings, wind and percussion instruments, in syncopation. The symphony ends with the joyous salvoes of November 11 (1918).

*
* *

The following biographical sketch of d'Indy was prepared from information given by the composer himself, from H. Imbert's article in "Profils de Musiciens" (Paris, *s. d.*),* and other sources.

His family wished him to be a lawyer, and so against his wish he studied for that object, but at the same time studied music. He took pianoforte lessons of Diémer; harmony lessons of Lavignac

* A biographical sketch, "Vincent d'Indy: sa vie et son œuvre" (32 pages), by Louis Borgex, was published at Paris (A. Durand et Fils) in 1913. There is an admirable study of d'Indy by Romain Rolland, "Musiciens d'aujourdhui," pp. 97–118. (Paris, 1912, 5th ed.)



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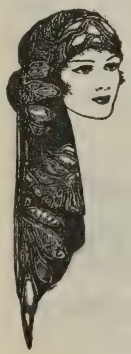
(1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the world and social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and *opéras de salon* were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.

D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was introduced by his friend, Henri Duparc, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied thoroughly counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at



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Weimar with Liszt, who treated him affably. In 1875 his first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra-comique, "Attendez-moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878 and offered to French composers every two years. His successful work was "The Song of the Bell" (after Schiller), for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) were intrusted to him.

He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frequent visitor to Bayreuth. With Franck, Saint-Saëns, Fauré, de Castillon, Chausson, and Duparc, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the govern-

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ment to be one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory; he declined the offer, for he wished to be wholly free. In 1896 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he became the sole director in 1911. He is professor of orchestration at the Paris Conservatory of Music.

It may here be added that in 1873 d'Indy became acquainted with the German Requiem of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of

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the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," * suite for pianoforte (1881); "La Forêt Enchantée," symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889); the symphonic pictures "Jour d'été à la montagne" (1905); and his operas "Fervaal" and "L'Etranger."

A collection of folk-tunes collected by d'Indy in the Viverais and

* "Poème des Montagnes," a suite, was first played in Boston by Miss Laura Hawkins (Mrs. Stephen Townsend), February 26, 1904; excerpts from "Tableaux de Voyage" were first played here by Mme. Helen Hopekirk, December 13, 1902.

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the Vercors, and arranged with a preface and notes by Julian Tiersot, was published at Paris in 1892.

* * *

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffman, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

* * *

These works of d'Indy have been performed at concerts of the Boston Symphony Orchestra in Boston:—

Variations, "Istar," February 18, 1899; April 13, 1901; December 2, 1905 (led by the composer); November 4, 1911.

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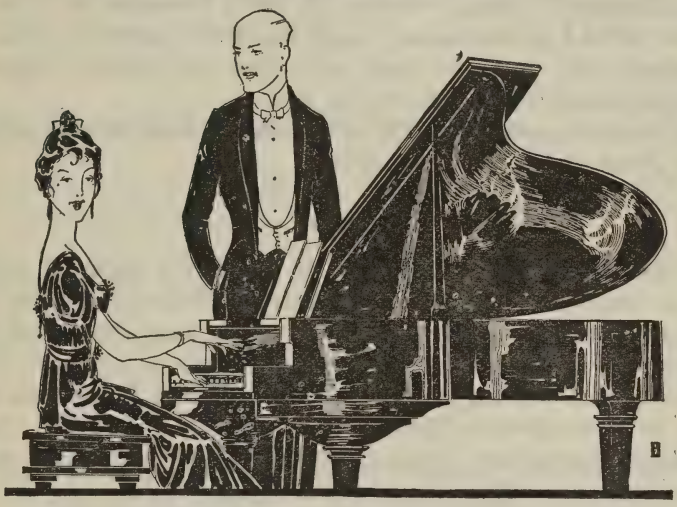

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(Harold Bauer, pianist), April 5, 1902; (Heinrich Gebhard, pianist) February 10, 1906; (Alfred Cortot, pianist) January 24, 1919.

"La Forêt Enchantée," October 31, 1903.

Entr'acte from the Opera "L'Étranger," March 5, 1904.

Symphony in B-flat major, No. 2, January 7, 1905; December 2, 1905 (led by the composer); November 6, 1909; December 4, 1909.

"Wallenstein" Trilogy, October 19, 1907; December 20, 1918.

"Jour d'été à la montagne," April 25, 1908; March 28, 1914.

Fantasia for orchestra and solo oboe on French folk-themes (Georges Longy, oboe), March 13, 1915.

Lied for viola and orchestra, written for violoncello and orchestra (Emil Férir, viola), April 19, 1918.

* * *

In 1905 Mr. d'Indy was invited to conduct a series of concerts given by the Boston Symphony Orchestra in Boston and other cities. The concert in Boston, the seventh of the regular series, took place on December 2, 1905, and the programme was as follows: d'Indy, Symphony in B-flat major, No. 2, Op. 57; Fauré, Suite from Stage Music to Maeterlinck's "Pelleas and Melisande"; d'Indy, "Istar," Symphonic Variations; Franck, "Psyche and Eros" (first time in Boston); Dukas, "The Sorcerer's Apprentice."

The programme of the concert in Philadelphia, December 4, 1905, included Chausson's Symphony in B-flat, Franck's "Psyche and Eros," Debussy's "Clouds" and "Festivals" from the "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar.'

The programme of the concert in Washington, D.C., December 5, was the same as that of the Philadelphia concert.

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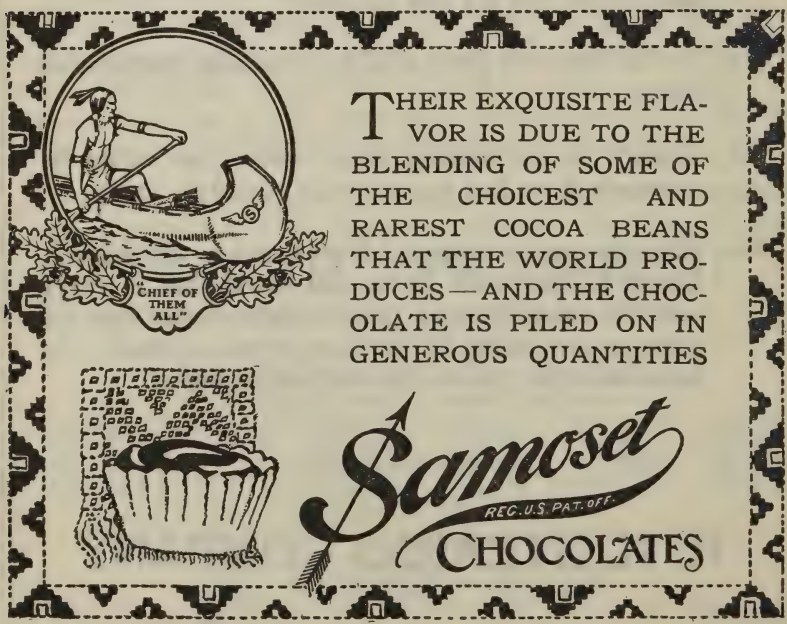
The programme of the concert in Baltimore, December 6, was as follows: d'Indy's Symphony in B-flat, No. 2; Fauré's Suite, "Pelleas and Melisande"; d'Indy's Legend, "Saugefleurie"; Dukas's "Sorcerer's Apprentice."

The programme of the first concert in New York, the evening of December 7, was that of the Baltimore concert. The programme of the second concert, Saturday afternoon, December 9, was as follows: Chausson's Symphony in B-flat, Franck's "Psyche and Eros," the two movements already mentioned of Debussy's "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

Mr. d'Indy gave a chamber concert in Potter Hall, Boston, December 11, with the assistance of the Longy Club and Mr. J. Keller, violoncellist. The programme, made up of compositions by Mr. d'Indy, was as follows: "Chanson et Danses" (Longy Club, led by the composer); "Fantasia on French Folk-tunes" (Messrs. Longy, oboist; d'Indy, pianist); trio for pianoforte, clarinet, and violoncello (Messrs. d'Indy, Grisez, and Keller).



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OVERTURE TO A HEROIC AND ALLEGORICAL BALLET, "DIE GESCHÖPFE DES PROMETHEUS" ("THE CREATURES OF PROMETHEUS") : BALLET NO. 5, ADAGIO . . . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

The music to this ballet "Die Geschöpfe des Prometheus"—an overture, an introduction, and sixteen other numbers—was composed in 1800. The scenario was arranged and written by Salvatore Vigano, dancer and arranger of ballets. Born at Naples on March 29, 1769, he began his career at Rome by taking female parts, for women in that city were not then allowed to appear on the stage. He afterwards went to Madrid, where he married Maria Medina, a celebrated Spanish dancer. Later he appeared at Bordeaux, London, and Venice. In the last city he composed his "Raoul, Sire de Crequice" for the San Samuel theatre (1791), for which he wrote the music and the scenario. He and his wife then went to Vienna, where they first appeared as dancers on May 13, 1793. His ballet "Raoul" was performed there at the Kärnthnerthor theater on June 25. After active service in Vienna for two years, he danced at Prague, Dresden, Berlin, Hamburg, Venice, and in 1799 returned to Vienna. He died at Milan on August 10, 1821.

Vigano wished in Vienna to pay tribute to Maria Theresa, the

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second wife of the Emperor Francis, for she was a woman of fine artistic tastes. Possibly the success of Haydn's "Schöpfung"—"The Creation"—gave him the idea of the title and the subject, and as Beethoven had dedicated his Septet to her (1800), Vigano was perhaps thus influenced in his choice of a composer. Vigano, however, was not an ordinary man; he had decided ideas concerning the ballet, and he had the talent and the courage to carry them out.

The ballet was first performed, according to general belief, on March 28, 1801, at the Imperial Royal Court Theatre, and for the benefit of Miss Cassentini, the leading dancer of the ballet corps. The belief is founded on a programme that bears this date and announces the performance as the first, but Nottebohm speaks of a programme in the archives of the Society of Friends of Music in Vienna that is dated March 21, 1801. Was the performance postponed until the 28th?

The programme of the 28th states that "Der Dorfbarbier," * a *singspiel,* was first performed. Then came "Die Geschöpfe des

* "Der Dorfbarbier"—"The Village Barber"—is the title of little plays with music by J. A. Hiller (Leipsic, 1771), Neefe (Leipsic, 1772), Johann Schenk (Vienna, October 30, 1796, with libretto by Joseph and Paul Weidemann, first performed as a comedy about 1786); Wernhammer (about 1795) and F. L. Seidel (Berlin, 1817). Grétry wrote the music for his nephew's adaptation, "Le Barbier de Village, ou Le Revenant" (Paris, May 6, 1797). C. F. Weisse's libretto for Hiller's music was an adaptation of Sedaine's "Blaise le Savetier" for which Philidor wrote the music (Paris, March 9, 1759). A translation of this libretto entitled "Hanns der Schuhflicker" by J. H. Faber was performed at Hamburg in 1772.

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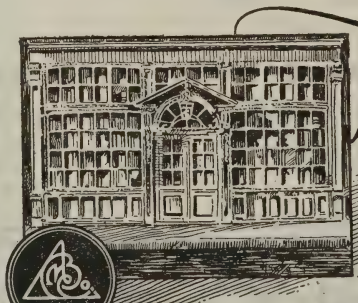

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Prometheus: ein heroisches, allegorisches Ballet." The cast was as follows: Prometheus, Cesari; Children, Miss Casentini (*sic*), Salvatore Vigano; Bacchus, Ferdinand Gioja; Pan, Archinger; Terpsichore, Mme. Brendi; Thalia, Mme. Cesari; Melpomene, Mme. Reuth. The impersonators of "Apollo, Amfione, Arione" and Orpheus were not named. This argument was printed on the programme:—

"The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece, to whom he was known, declare it to be as follows: They picture him as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of this conception two statues that have been brought to life are introduced in this ballet, who through the might of harmony are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, that Apollo, the god of the fine arts, may instruct them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene for tragedy, Thalia for comedy, Terpischore and Pan for the latest invented shepherd dance, and Bacchus for the heroic dance of his invention."

The performance began at 6.30 P.M. The number of performances in 1801 was 16; in 1802, 13.

The title on the programme and on a copy of the manuscript score

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is "Die Geschöpe des Prometheus." The pianoforte arrangement advertised in 1801 gave the title, "Gli Uomini di Prometeo" and in London there appeared soon afterwards: "The Men of Prometheus, a grand ballet for the pianoforte;" but "Geschöpfe" means more than "men." There is a story that Beethoven met Haydn, who said to him: "I heard your ballet yesterday, and liked it very much." To this Beethoven answered: "You are very kind, dear papa, but it is by no means a 'Creation'"("Schöpfung"). Haydn, somewhat dazed, and rather vexed, replied: "That is true; it is not a creation, and I doubt extremely whether it will ever equal it."

According to Henri Beyle, when Vigano produced the ballet in Milan (the Scala, May 22, 1813), he interpolated the representation of chaos in Haydn's "Creation.'

The text-book of this ballet disappeared. When in 1891 there was talk of a revival of the ballet in Vienna, a poet named Taubert was asked to furnish a new one. The autograph score of the music also disappeared; but there is a MS. copy with Beethoven's corrections in the Vienna Court Library.

In the Finale there are two themes that Beethoven afterwards used elsewhere. One of them, in E-flat major, is a "Contretanz" (No. 7 in the set of 12) as the theme of XV Variations and Fugue in

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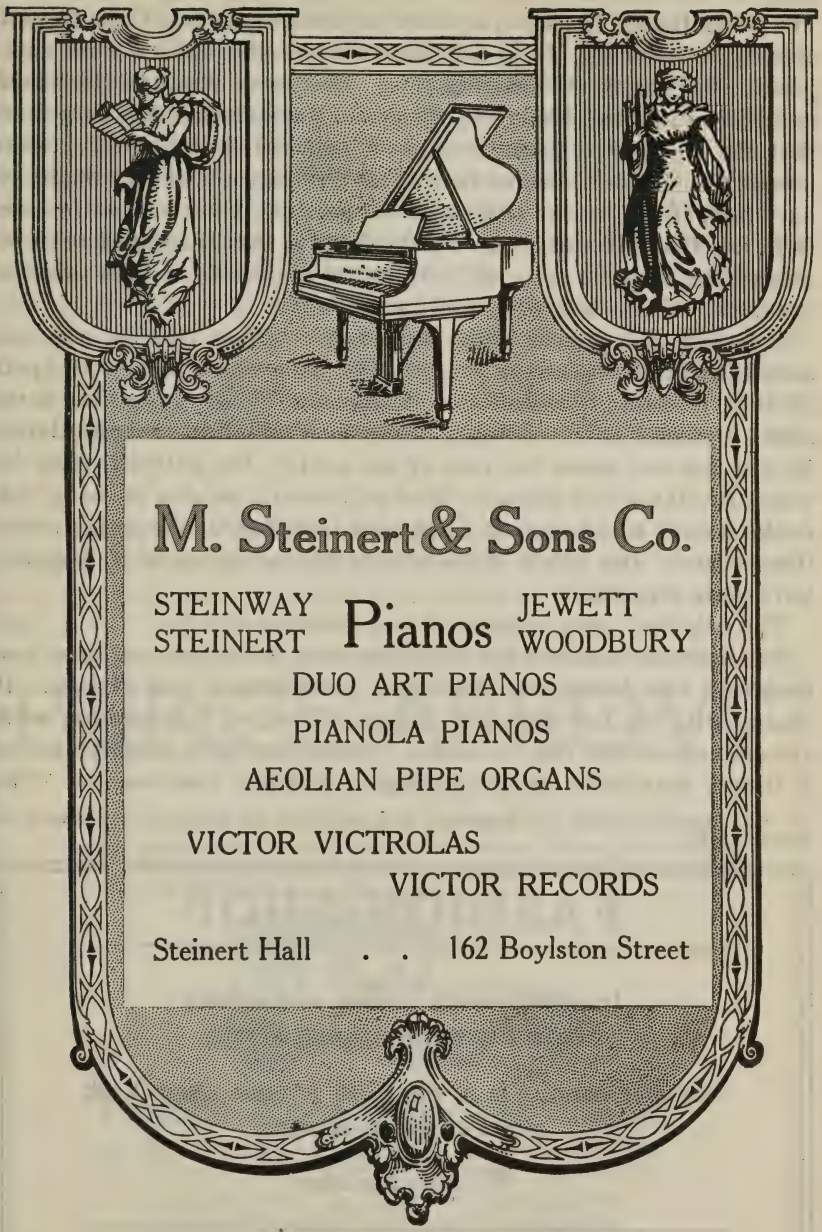

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E-flat major for pianoforte, Op. 35, composed in 1802; and as the chief of the Finale of the "Eroica" symphony, composed in 1804. The other theme, G major, appears as Contretanz No. 11 in the set already mentioned. It is not known when the dances were composed. They were published in 1802. Beethoven wrote to Breitkopf and Härtel in June, 1803: "In the grand Variations it was forgotten that the *Theme* was taken from an allegorical Ballet which I composed, viz., 'Prometheus' or in Italian 'Prometeo,' and this ought to have been stated on the title-page. If possible, I beg you still to see to it, *i.e.,* if it has not yet been published; if the title-page has to be altered, let it be at my cost." It would appear from that this the "peaceful" theme was first used in the ballet.

It would also appear from Beethoven's letters that he was not satisfied with his ballet, or at least with the performance. On April 22, 1801, he wrote to Hofmeister of Leipsic: "To say something more about myself, I have written a Ballet in which, however, the Ballet Master has not made the best of his part." On July 26, 1909, he wrote Breitkopf and Härtel: "You will shortly receive the song 'Ich denke dein,'* which was to have been included in the *unfortunate* 'Prometheus,' and which, without your reminding me of it, I should have quite forgotten."

The original opera number of the overture was 24.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. It begins with an Introduction, Adagio, C major, 3-4, opening with staccato chords for full orchestra. There is a short development of a theme, pianissimo in the strings and wind instruments. The

* "Andenken," verses by Matthison, was published by Breitkopf and Härtel in March, 1810.

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Allegro molto con brio, C major, 2-2, begins at once with a lively first theme in eighth notes, staccato. This theme is more like a figure than a motive, but its symmetrical form gives it consistency. The theme is first given out by the first violins over staccato chords for other strings, it is repeated fortissimo by the full orchestra and developed to a full cadence, G major. The second theme, given to flutes and oboes is developed with contrapuntal imitation. There is a conclusion theme in G minor. The fantasia, or working-out section, is short and free. The first motive is worked, but there is a new thematic figure towards the end. The third section is a reproduction of the first, except that the new figure of the free fantasia appears. There is a long and brilliant coda.

Ballet 5, Adagio, B-flat major—Andante quasi Allegretto 6-8 is the second movement in the second part. Solo flute, solo clarinet, solo bassoon, solo violoncello, and solo harp are supported by strings in the Adagio. Two horns, another bassoon, and another clarinet are used later.

* * *

The overture to "The Creatures of Prometheus" was played in an arrangement for two pianofortes by G. J. Webb and H. W. Graetorex at a concert of the Boston Academy of Music on January 9, 1839.

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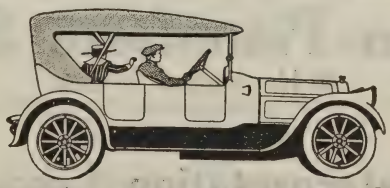

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The overture was played by an orchestra at a concert of the same society on December 28, 1844. The other selections were as follows: Auber, overture to "Lestocque"; Rousseau-Vogler, Trichordium; Spohr, larghetto from Double Quartet; Mayseder, violin solo (Mr. Keyzer); Beethoven, Symphony No. 8.

The overture was performed at a concert of the Boston Musical Fund Society on January 3, 1852.

These performances were given in Boston by Theodore Thomas's orchestra:—

Adagio No. 5, October 29, 1869; April 6, October 12, 1870; January 11, 1871; April 6, November 30, 1872; December 4, 1873; April 18, 1876.

Finale, December 23, 1871.

Overture, May 14, 1881.

Allegro vivace, Adagio, Allegro pastorale, April 20, 1870.

Harvard Musical Association: Overture, February 4, December 16, 1869; December 7, 1875; March 15, 1877; January 30, 1879.

Andante and Adagio, December 15, 1870; December 19, 1870 (Beethoven Centenary); February 23, 1872; March 13, 1879; February 9, 1882.

Boston Symphony Orchestra:—

Finale, November 18, 1882.

Overture and eight selections, December 29, 1888.

Overture, February 13, 1897; March 13, 1909.

There have been performances of overture and No. 5 at quasi-private concerts, as by the Boston Orchestral Club, on January 5, 1904: Violoncello, Dr. Keep; flute, Mr. Peabody; clarinet, Mr. Toll; bassoon, Mr. Richardson; harp, Mr. Schnecker; Mr. Longy conductor.

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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must

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feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

These were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried'; he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City Orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne December 24. Wagner conducted the

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rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, woodwind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the violoncello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), violoncello, double-bass, flute, oboe, two clarinets, bassoon, two horns. Richter says he borrowed a trumpet for the few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. It was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, and Wagner conducted. The score and parts were published in February, 1878.

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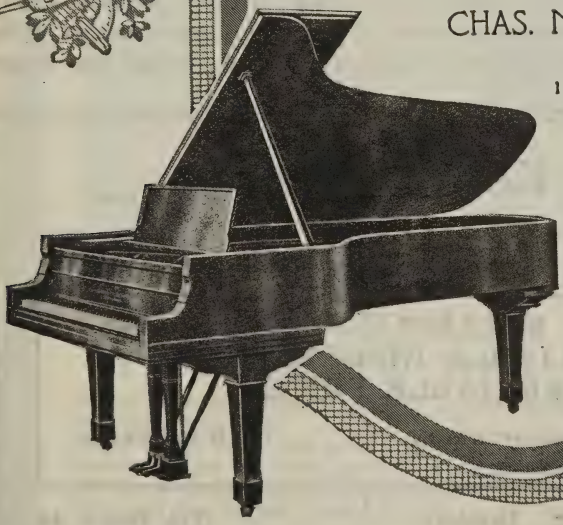

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Siegfried was born while the composition of the music-drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Sleep, my child"; but the development of the themes was new.

Wagner wrote a poetical dedication to Cosima.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme

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from the love scene in the third act of "Siegfried," at Brünnhilde's words, "I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!" The development is wholly independent of that in the music-drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "The Valkyrie." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! see my terror!" from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Sleep, my little one, sleep," is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—"Oh Siegfried, thou glorious one! Treasure of the world!",— which is sung first by the wind, A-flat major, 3-4 time, afterwards worked out by strings, and then combined with preceding themes.

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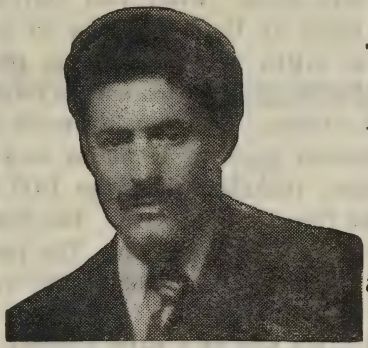

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There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "A splendid sea surges before me," violoncellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

The first performance after publication was at a Bilse concert in Berlin towards the end of February, 1878. According to Dr. Reimann the music-drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

The last performance at a subscription concert of the Boston Symphony Orchestra in Boston was on February 28, 1914.

A programme of the Idyl written by Albert Heintz was published in the *Musikalisches Wochenblatt* of June 18, 1880.

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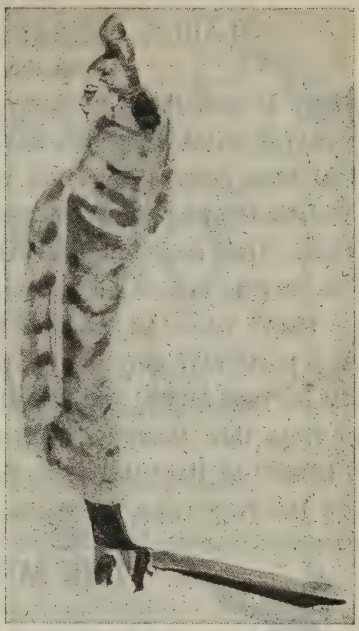

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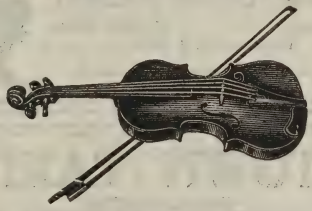

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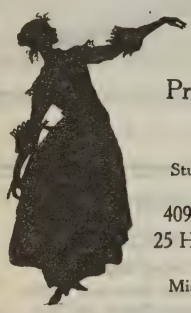

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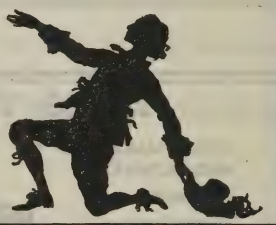

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resort, of both words and tune is that that is how you feel when you think of that action.

This instinct, by which act suggests tune and tune recalls act, is seen typically at work in Labor songs. These, ubiquitous and cognate, have an interest for us as a proximate cause of the world's music, of which ultimate causes have been sought in the sounds of nature, natural selection, and onomatopœia. We have, moreover, been reminded of them lately by communications made by men cut off from civilized conventions—an account of a Serbian ploughing song, or of the "Gippo" at truck-lading and other fatigue duty, or an appeal for books of chanties for the use of our own men.

Among individual actions facilitated by song are flax-spinning and grinding. The Greeks were singing their "Turn, handmill, turn," about the time when Jeremiah was naming (xxv. 10) "the sound of the millstones" among the cheerful "voices" that would cease with the Assyrian invasion. Flax passes through at least a dozen processes to the finished article—sowing, weeding, picking, and so on—and each of these has its song somewhere. The process of shrinking wool has honor done to it in the Scots "waulking" songs, sung as the cloth is passed from hand to hand across a long table to be wrung out. Collective action is the object of a chanty (*un chanté*). The oldest chanty known to history is the digging-song of the well (Num. xxi. 17), which the marginal note shows to have been antiphonal; and that helps us to understand how the walls of Messene were said to have been built, and those of Athens

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pulled down, to music. The tea-picking song on hills in China cheers the laborer with the thought that he is making a journey to Lhassa, to Buddha's shrine, where the leaves of immortality grow.

Every one knows the sea-chanty, which is twofold—songs to enliven a dull job, such as "Rio Grande," "Santy Anna," or "Whip Jamboree" for pumping or weighing anchor, and songs to secure unanimity of pull on a rope such as "Shanadar" or "The Dead Horse" for hoisting a sail or rigging a mast. The chanty man went out with the wooden ship. He belonged to the merchant service; the Navy never recognized him; his place was taken there, imperfectly, by the band.

The usefulness of the chanty as a means of controlling co-operative labor did not escape the landlord. To-day in Norfolk hay is turned to a kind of swing-song taken up all down the line; the last load is carried to an appropriate song for which men and girls deck

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themselves with flowers, and the wheat harvest is followed by supper in the barn. These are relics of a system once prevalent in Europe, especially Eastern Europe, by which landlords got labor out of their slaves or socagers, disciplining them by the bagpipe or flute to work in rhythm and so detecting laggards, and rewarding them afterwards by a feast and a dance. At tree-felling in East Africa a refrain is similarly found useful to keep the lazy ones up to the mark. In China the plough is sometimes drawn by men; the ploughman sings the tune—not unlike Haydn's "With joy th' impatient husbandman"—and the "horses" punctuate with a short refrain. With this we pass to animal labor.

Izaak Walton puts "that smooth song which was made by Kit Marlow" into the mouth of Maudlin, not only because she was just the person to have sung it, but because cows do stand still to be milked if they are sung to. The tempo of a tune affects both infantry soldier and cavalry charger. Oxen are kept by a song at the slow pace which guarantees a straight furrow, or at a fast one to make the threshing machine work properly. On the Nerbudda the advance and retreat of the oxen to operate the wheel and bucket are controlled by alternating tunes, since the man's hands are occupied and unable to guide his beasts. The camel is sung to while he is being loaded, a matter of nice balance, for if he fidgets about during the operation it has to be begun all over again. In Theocritus there is no arch purpose or sham simplicity about the syrinx; it has definite work to do; it has a tune to lead the steers to water, and another "for those that work in the sun." And, when off duty, a fine one "with nine holes and good white beeswax above and below" serves as a prize for a singing-match.

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Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^me^ Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa"

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shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipsig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm,

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by violoncellos, double-basses, bassoons, trombones, and

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tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and violoncellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterwards by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major,

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Bacaulard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

The last performance of "The Preludes" at these concerts was on October 16, 1915.

* * *

"The Preludes" has been "danced," as in Fokine's arrangement by Anna Pavlova, L. Novikoff, and her company, in Berlin, January, 1913; at the Boston Opera House October 29, 1913. "In Fokine's scheme Anna Pavlova and Novikoff fill the rôles which represent the human principle. Round them circles a bevy of radiant and nimble damsels, who impersonate Joy, Happiness, and other forces that make for life. Dark and gloomy shapes which stand for Pain, Sorrow, and the Powers of Death break in upon the scene, mingle in the dance, and finally overcome the vital elements, but the two central figures rise up triumphant above all, clasped in one another's embrace. The ballet proved remarkably effective, and its ethereal and insubstantial character were greatly enhanced by the costumes, which have been copied from Botticelli's famous picture 'Spring.' Miss Pavlova has perhaps never before appeared so nearly a thing of the air as in these delicate and vaporous draperies, and as she flits lightly over the stage she looks as if she could be wafted away by a zephyr. The success of the work was in no small measure due to the admirable rendering of Liszt's music by the orchestra, under Theodore Stier."

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obliged to invent a new term of designation for works of a symphonic character?"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition

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of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation." Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for

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which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

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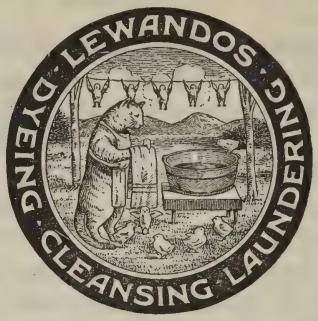

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SATURDAY EVENING, NOVEMBER 1, at 8 o'clock

Haydn . . Symphony in B-flat major "La Reine de France" (B. & H. No. 85)

(First time at these concerts)

I. Adagio; vivace.
II. Romanze: Allegretto.
III. Minuetto: Allegretto.
IV. Finale: Presto.

Rachmaninoff . . . . Concerto for Pianoforte with Orchestra, in D-minor, No. 3, Op. 30

(First time in Boston)

I. Allegro ma non tanto.
II. Intermezzo: Adagio.
III. Finale.

Stravinsky . . . Suite from "L'Oiseau de Feu" (The Fire-Bird) A Danced Legend

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II. Supplications de l'oiseau de feu.
III. Jeu de princesses avec les pommes d'or ("The Princesses play with the Golden Apples'').
IIIa. Berceuse (Lullaby).
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V. Danse infernale de tous les sujets de Kastcheï (Infernal Dance by all the Subjects of Kastcheï).

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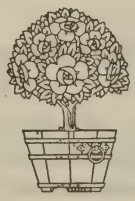
WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 31

AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 1

AT 8.00 O'CLOCK

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Violas.

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Bedetti, J.	Miquelle, G.	Nagel, R.	Belinski, M.	Warnke, J.
Schroeder, A.	Keller, J.	Barth, C.	Fabrizio, E.	Stockbridge, C.

Basses.

Kunze, M.	Jaeger, A.	Ludwig, O.	Agnesy, K.
Gerhardt, G.	Seydel, T.	Schurig, R.	Frankel, I.

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Gebhardt, W.	Folk, G.	Kloepfel, L.	Kenfield, L.

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Symphony in B-flat major, "La Reine de France" . . Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–86, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2 in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France."

The symphony played at this concert is No. 8 in Leduc's edition (Paris); No. 55 in Pohl's thematic index; 128 in Wotquenne's Catalogue; 21 in Grove's. It has been suggested that the title "Queen of France" was given to it because the symphony was a favorite of Marie Antoinette, but there is no authority for this surmise.

The score calls for a flute, two oboes, two bassoons (only one is demanded for the Finale), two horns, and strings.

I. Adagio, B-flat major, 2-2; Cantabile, 3-4. A frank, spirited movement without a second theme. At the beginning of the second

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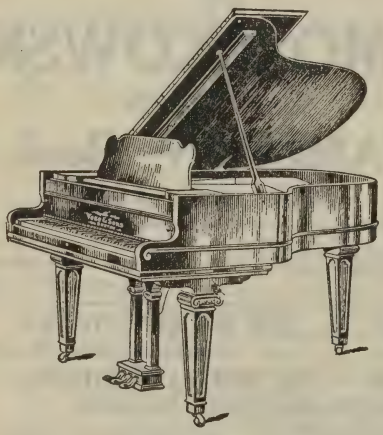
section the walk of the bass is like that in the chorus (with bass solo) of priests in "The Magic Flute."

II. Romanza, E-flat major, 2-2 (according to the Leduc edition). Theme and Variations. The theme, given to the strings, is the melody of an old French Romance. Haydn changed the air slightly in two measures. One of the Variations, E-flat minor, is for strings alone. In others there is solo work for flute, bassoon, violoncello. The words of the old song are as follows:—

La gentille et jeune Lisette
Ne voudroit jamais s'engager;
S'il falloit croire la follette
Tout amant est faux et léger.
Laissez dire la jeune Lise,
Attendez l'instant de la crise,
Et l'heure du berger.
Jeune fille fait la sévère,
Mais il faut qu'elle aime à son tour.
Tôt ou tard, tôt ou tard, même la plus fière
Se rend a l'amour. .

Tendre amant de la jeune Lise
Qui brûlez d'offrir un bouquet



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Mélez-y la rose et l'œillet!
Si la Belle fait la sévère
Pressez-la, mais soigneux de plaire
Soyez toujours discret.
Quoiqu'elle fasse la farouche
Et vous refuse un tendre aveu,
Soyez sûr, soyez sûr, dès que l'amour la touche,
D'être un jour heureux.

That Haydn liked this tune is shown from the fact that he introduced a movement of like character in a concerto for the lira da braccio,* one of five composed for Ferdinand IV., King of Naples.

III. Minuetto, Allegretto, B-flat major, 3-4. Bassoon and oboes prominent in the Trio.

* The lira da braccio (viole de lyre; "Tenor Violen de bracio" as Michael Praetorius has it) was an instrument of seven strings; five of them on the fingerboard; two strung at the side. There is a full description of this instrument in V. C. Mahillon's "Descriptive Catalogue of the Museum of Instruments of the Royal Conservatory of Music at Brussels" (vol. iii., pp. 59-61). For a picture of the instrument see the "Syntagma" of Praetorius published in 1618 and reprinted at Berlin in 1884. This picture is more informing than the one in Mahillon's catalogue. Under the head "Lyra," Praetorius describes also the "Lirone perfetto, Arce violyra, Arceviola telire," somewhat like the viol da gamba, which had twelve, or fourteen, or sixteen strings; some had two strings by the side in addition to those on the fingerboard. Praetorius says that on the lira da braccio one could play "Tricinia" and also other pieces, almost as on a cither. See "Die Italienische Lira da Braccio" by A. Hajdecki (Mostar, 1892). "Tricinium" was a composition for three singing voices, *a cappella*. In the fifteenth century Tricinia were held in higher regard than the compositions for four or more voices.

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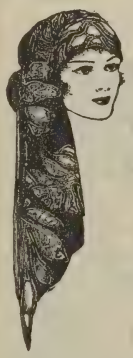
IV. Finale. Presto, 2-4, B-flat major. A strongly marked rondo, which has been described as "a veritable game of handball in which themes, sections of themes, and surprising chords are tossed about; especially sportive is the return to the first theme." Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

I have been unable to find any record of a performance of this symphony by any Boston orchestra in a Symphony concert since



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1839. No doubt the symphony has been played here, for Haydn's symphonies were on the programmes of orchestra concerts in Boston from 1793 to 1800. It is impossible to identify them, for they were announced as "Grand Symphony of Haydn," "Overture of Haydn," or "Full Piece of Haydn."

* * *

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church, —the Festival of the Purification of the Virgin, the Annunciation, from Passion Sunday to the Monday of Quasimodo or Low Sunday, Ascension, Whitsunday, Corpus Christi, the Assumption of the Virgin, the Day of the Nativity (September 8), All Saints, Day of the Conception, Christmas Eve, and Christmas, etc. In 1725 Anne Danican Philidor, one of the famous family, obtained permission to give concerts on those days. He agreed to pay a yearly sum of ten thousand livres.* He also agreed that no operatic music and no composition of any nature with French text should be performed, but this obligation was afterwards annulled. Thus were the Concerts Spirituels founded. They were given in the Salle des Suisses at the Palace of the Tuileries. The first was on Passion Sunday, March 18, 1725; and the programme included a suite of airs for

* Some say the sum was six thousand livres.

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violin; a caprice; a motet, "Confitebor"; a motet, "Cantate Domino," —all by Lalande; and the concerto, "Christmas Night," by Corelli. The concert lasted from 6 P.M. to 8 P.M. There were never more than twenty-four performances during the year. These concerts were maintained and were famous until 1791. The most distinguished singers,—as Farinelli, Raaf, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23–28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly *saw,* by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred

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of the company, and *heard,* by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! It surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music,* such as might soothe and lull to sleep the heroine of a tragedy."

For this society Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Epinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished

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virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality towards artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

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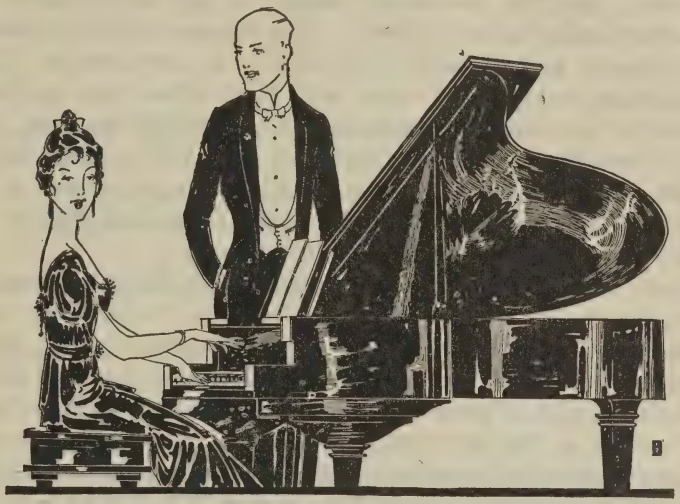

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It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches.. Viotti often directed. The Bastille fell July 14, 1789; and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This

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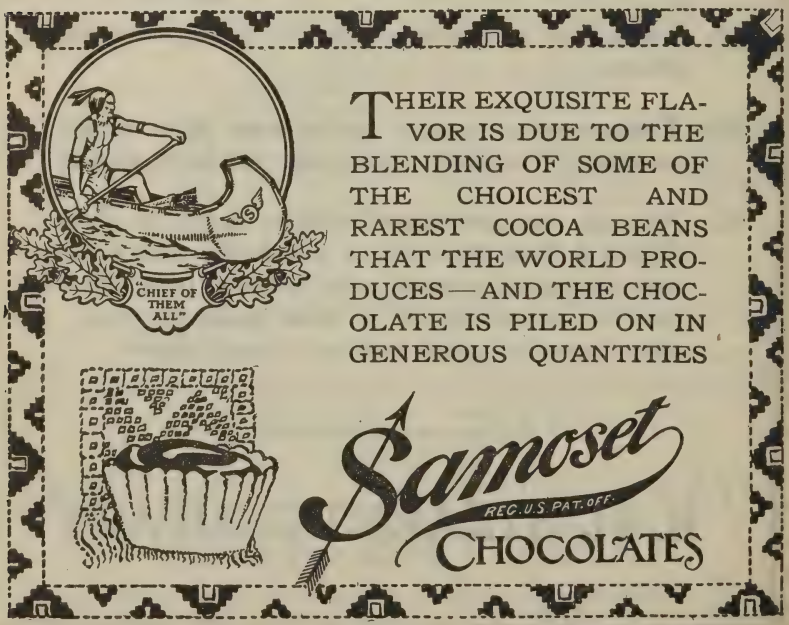
"symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros [*sic*], director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premiata'*; for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739–93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was

* "L' Isola disabitata" (Esterház, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").



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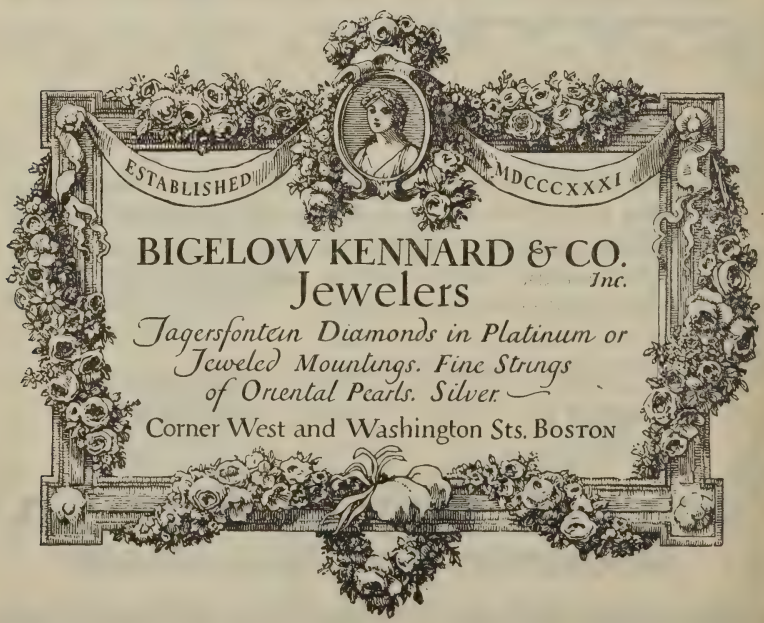
distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about his in his letters from Paris. There is a singular story about him in the "Correspondance Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterwards honored him as a father. The French were long loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterház, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's



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death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris the managers of the society sold the right of publication for one thousand or twelve hundred francs, and sent this sum to the composer as a token of the respect in which they held him.

* * *

Berlioz reviewed in the *Revue et Gazette Musicale* of 1841 (p. 225) the performance of a symphony by Haydn. The article, which is not included in any one of the published volumes of Berlioz's feuilletons, shows the critic in lightsome mood, before his duties as a journalist irked him.

"Haydn's Symphony in D belongs naturally to the kind of naïvely good and gay music that recalls the innocent joys of the fireside and the *pot-au-feu.* It goes and comes, never brusquely, noiselessly, in morning négligé, clean and comfortable; it hums a tune and now and then cracks its little joke; it opens the window to profit by a warm sunbeam; a poor man passes in the street, one is moved

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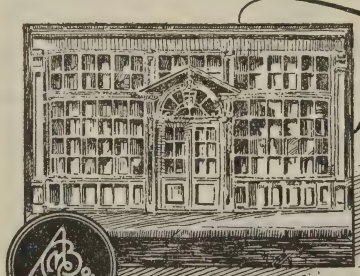

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to humble pity and gives a sou or a bit of bread, and is satisfied within, and thanks the good God for having a sou and a bit of bread for the poor. Then one prudently takes an umbrella, and goes to the café to play dominoes and drink a pot of beer seasoned with inoffensive gossip; and at nine o'clock, goes home, puts on a white cotton nightcap, says a prayer, gets into a good feather-bed and sleeps there in the peace of the Lord. The orchestra understood perfectly the style and ways of this amiable composition; it has drawn in its claws, mewed gently, drank its milk with a charming gracefulness, without opening wide its great lurid eyes, without bristling its long whiskers, without shaking its tail, like a virtuous cat of the presbytery. The audience was delighted. No wonder: one likes to drink a bottle of good wine with an honest fellow when one meets him. There are so many countries where one would be obliged for that to take with him the man and the wine."

* * *

When Hans von Bülow gave a "historical" orchestral concert in Munich on December 16, 1868, he arranged this programme: Bach, Suite in D major; Haydn, Symphony, "La Reine de France"; Mozart, Symphony in E-flat major; Beethoven, Symphony No. 8. Haydn's symphony was then performed in Munich for the first time.

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This concerto was performed for the first time at a concert of the Symphony Society in New York, November 28, 1909. Mr. Rachmaninoff was the pianist. Dedicated to Joseph Hofmann, it is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, snare drum, cymbals, and strings.

I. Allegro ma non tanto, D minor, 4-4.

II. Intermezzo; Adagio, A major, 3-4.

III. Finale, D minor—D major, 2-2.

Mr. Rachmaninoff made his first appearance in the United States, as a pianist, when he gave a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

He has played with the Boston Symphony Orchestra in Boston:—

1909, December 17, when he played his second concerto, Op. 18, then heard in Boston for the first time, and conducted his symphonic poem "The Island of the Dead," which was also heard here for the first time.

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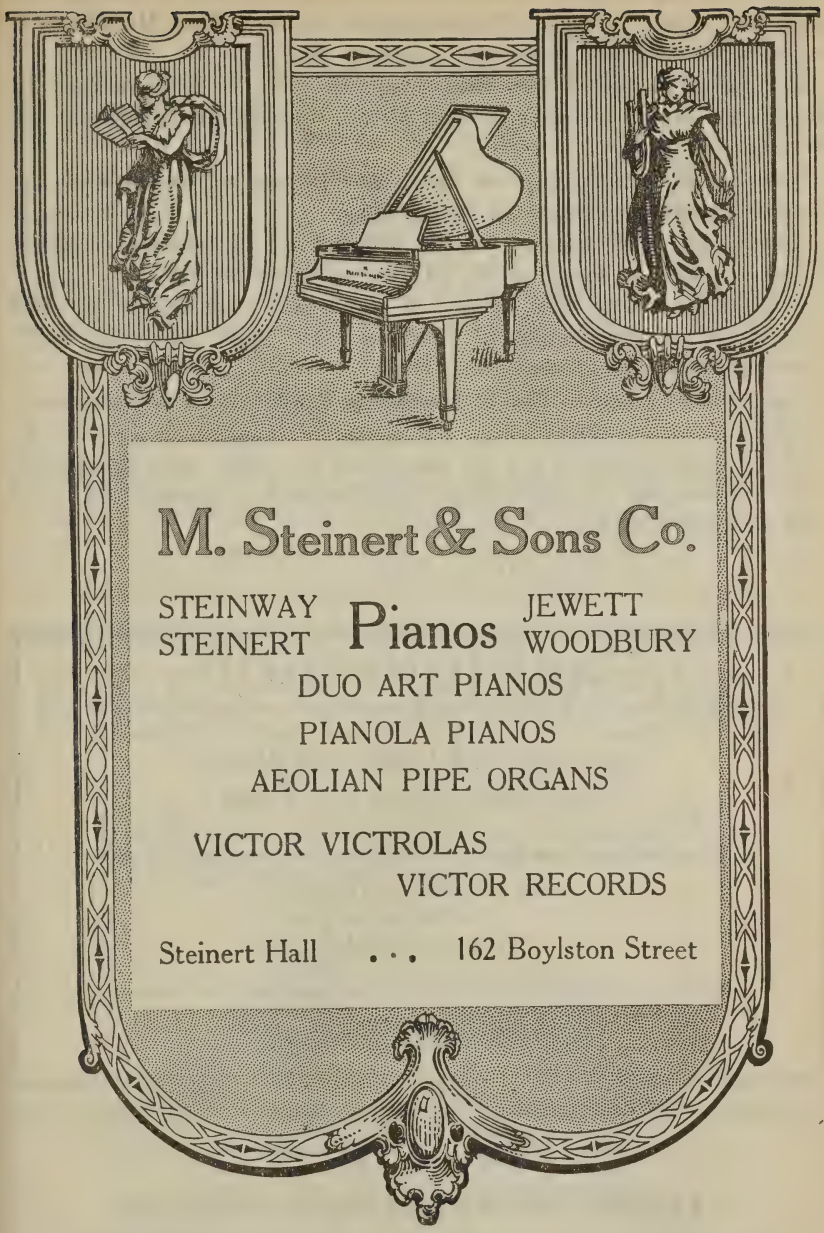

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His first appearance in Boston was at his recital in Symphony Hall, November 16, 1909. He also played at one of Mrs. McAllister's concerts at the Hotel Somerset, January 10, 1910.

Returning to the United States late in 1918, he gave recitals in Symphony Hall on December 15, 1918; January 10, February 22, October 26, 1919.

These compositions by him have been played at concerts of the Boston Symphony Orchestra in Boston:—

Symphony in E minor, No. 2: October 15, November 5, 1910; March 30, 1912; December 20, 1913; November 30, 1917.

Symphonic Poem "The Island of the Dead": December 17, 1909 (conducted by the composer); February 19, 1910; April 15, 1911; November 26, 1915; October 26, 1917.

Pianoforte Concerto No. 1: December 7, 1904 (Carlo Buonamici, pianist).

Pianoforte Concerto No. 2: December 17, 1909 (Mr. Rachmaninoff); November 17, 1916 (Mr. Gabrilowitsch); January 31, 1919 (Mr. Rachmaninoff).

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POPULAR MUSIC: FOR OLD SAKE'S SAKE.

(From the London *Times*.)

Musical taste is, and always has been, essentially conservative. That is to say as far as *le gros public* is concerned. For as in all ages there have been a few bold spirits who have kicked over the traces of tradition and written music that must have shocked not only the pundits but also the mass of the population of their time, so also must there always have been an advanced section of the public which was ready to listen to these audacities, and even to applaud them. It is only this appreciative attitude of the few towards innovations that has made progress in art possible at all.

Yet popular music is not always bad music. Nor is it necessarily old-fashioned. Repeat a novelty a sufficient number of times, and it will probably end by winning the approval of the majority. It is the duty of the minority, through their insistence, to render this possible. For familiarity is the parent of popularity. Thus the crux of the problem is contained in the question, What enables one

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musical composition to stand the test of repetition, while another, perhaps by the same composer, and probably superior, is left to moulder in a drawer and only taken out occasionally to be looked at by the connoisseur?

These reflections are prompted by a glance at the "plebiscite" programme chosen for performance at a recent Albert Hall concert. Tchaikowsky's "Pathetic" Symphony (of course), the "Præludium" of Järnefelt (a "one-piece" composer if ever there was one), and Debussy's "L'Après-Midi d'un Faune" (why should this be "popular" and not, say, "Fêtes" or the three "Nocturnes"?)—these (the writer quotes from memory) were some of the choice morsels upon which the public had set the seal of its approval.

The only question one is tempted to ask is, Why these and not others? It cannot be said that anything in the programme pointed to the existence of bad taste on the part of the voters; but rather to their desire to hear only what their ears have grown accustomed to. What, then, are the qualities above all others which a composition must possess to enable it to exercise a never-failing charm upon

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the public ear? Or what particular kind of satisfaction do people want their music to give them? Here lies the psychological interest of such "popular" programmes; and if an answer could be found to these questions, composers would soon make their fortunes, and conductors too. Perhaps, however, it is best, in the interests of art, to leave these things to chance. The law of supply and demand, did it reign supreme in the world of art, would have disastrous and far-reaching results.

This is not to say that music written to order, or to please the public, does not exist—unfortunately it does, and must exist in a world where art is more or less commercialized. But we are dealing here with famous works which, whatever their merits or defects, were certainly not written primarily to please, and which yet have won the widest measure of popularity.

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Once so tuned, however, it is difficult for them to desert old gods for new. The "Pathetic" Symphony is fine music in its way, and possesses emotional qualities which appeal to almost every one—hence the public, once used to it, is never tired of hearing it. But ask them to extend their sympathies to Tchaikowsky's Fourth—though not so far removed from the favorite as "L'Après-Midi d'un Faune" (now also become "popular") is removed from both—and you will meet with small success. It is this indiscriminating appreciation of masterpieces (provided they are known to be so) of the most heterogeneous character that is one of the chief characteristics of English audiences. And the real explanation of it is that they have no standard of taste. They have been led or driven to accept what conductors, fired with the desire to "educate" the public, have

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chosen to given them; and the number of times a given composition has appeared on the programmes of the Queen's Hall is a greater recommendation to the many than the intrinsic merits it may (or may not) possess.

But for all that the public is not always as purblind as cynical critics delight to paint it. Its taste may be erratic, but, whether by chance or otherwise (few critics would dare to say which), it undoubtedly does sometimes succeed in distinguishing the swan from the goose.

INTOLERANT LITTLE PHYLLIS AND MUSICAL OLD CHINA.

(From the London *Times*.)

Phyllis, aged nine, born and bred in London, of musical parents, prefers Thumpenstrumpff to every living pianist, though she can talk knowingly about his Schumann as compared with his Chopin. Lately, she attended a concert, at which "some old-fashioned old

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thing" took the piano part, "and quite spoiled it—if only Thumper had been there!" Vainly did Grandpapa Graveairs explain that the "old thing" was a pianist of superlative merit, who represented, as some think, a finer school than that in fashion to-day. Well, our young ones like the young, and do not revere age. Even Joan, who lives near the border, and has never been to Queen's Hall, though she is ten, can also give her opinion. "We motor to Edinburgh or Newcastle when anything good is going; we always try to bear Tovey if he is playing Bach, but I don't so much care about his Debussy." She will not hear with any patience of the two or three concerts a year which were all her forebears on the border were able to enjoy. Nevertheless, those were wonderful concerts, and meant more to them than Joan's do to her. What delirious delight, when the local paper at last announced that Mme. Arabella Goddard was coming, or Charles Halle, to the neighboring town!

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Then could we listen, breathless, to the annual discussion among the experienced as to whether these artists were as fine as the Mrs. Anderson and the Mme. Dulcken of their youth. After that you passed to the consideration that "if Goddard were the more brilliant, Halle had more soul." Then were we maddened by the odious superiority of Aunt Fanny and her brood of London cousins, who could talk of Mme. Schumann. "It can't be true, mamma, what Aunt Fanny says, that there are ever so many pianists better than Halle! Do say it isn't true." But mamma, unwilling to be arbiter, would generally evade the difficulty by beginning some story of Chopin or Liszt, whom she had known in Paris.

What would be the contempt of Phyllis and Joan could they see one of those old programmes once found so ravishing? The "Harmonious Blacksmith," an early Sonata of Beethoven, probably the "Moonlight" or the "Grand" (with the Funeral March), a few "Songs without Words," a nocturne or two of Chopin, something of Mozart and Schubert, or Weber, and always a splendid fantasia of Thalberg, to finish up with and make us gasp, upon "Sich a gettin' up stairs," or some other favorite melody.

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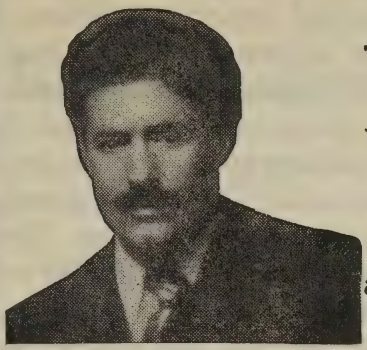

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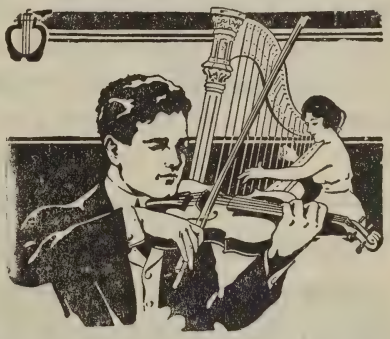

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What, then, are you to do, Phyllis? Joan, for the time being, is blest, for no motor will carry her to Mr. Tovey, and papa frowns upon her "We could go by the train." But Phyllis, the Londoner?

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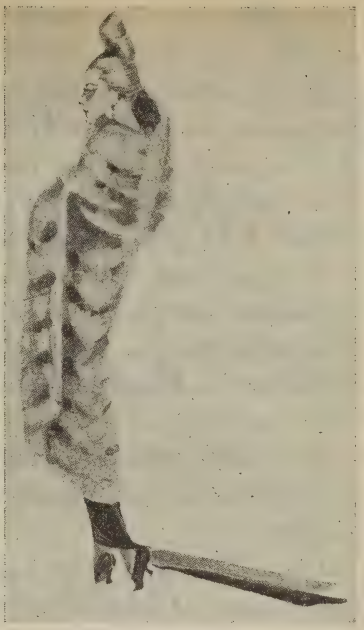

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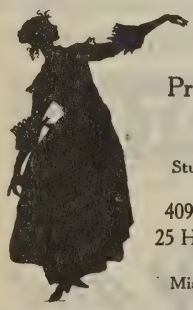
At home, let Miss Wirt keep Debussy and those transcriptions from Wagner as mamma keeps trifle and meringues, for the rarer



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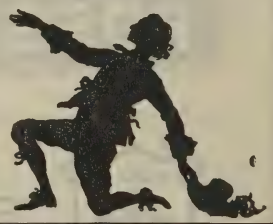

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Suite derived from the Danced Story, "The Fire-Bird"
Igor Fedorovitch Stravinsky

(Born at Oranienbaum near Petrograd on June 5, 1882; now living at Morges, Switzerland.)

In the summer of 1909 Diaghileff asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "Oiseau de Feu" was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï, Boulgakov. Gabriel Pierné conducted.

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When the ballet was produced at Covent Garden, London, on June 18, 1912, M. Rhené-Baton conducted. A dance from the ballet had been given in London in July, 1909, by Mme. Karsavina and M. Koslov.

Mr. Monteux conducted at the performances in London in 1913 and 1914 and at the Théâtre des Champs-Elysées in May, 1913.

Balakireff had sketched an opera in which the Fire-Bird was the central figure, but nothing came of it. Katscheï (sometimes named Kotscheï) is the hero of Rimsky-Korsakoff's opera "Katscheï the Immortal: An Autumn Legend," produced at the Private Opera, Moscow, in 1902. He also figures in Rimsky-Korsakoff's "Mlada," a fairy opera-ballet (Petrograd, 1893), and "by implication" in Moussorgsky's symphonic poem "A Night on Bald Mountain." *

* "A Night on Bald Mountain" was performed in Boston by the Orchestral Club, Mr. Longy conductor, January 4, 1905.

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Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakoff's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is nevertheless vital to it."

Fokine's scenario may thus be described: After a short prelude the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed

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travellers into stone. They warn him of his fate. Ivan resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. Ivan is told the secret of Katscheï's immortality: he keeps an egg in a casket; if this egg is broken or even injured, he will die. Ivan swings the egg backwards and forwards while the sorcerer and his crew sway with it. At last Ivan dashes the egg to the ground. The sorcerer dies; his palace vanishes; the petrified knights come to life; and Ivan receives the hand of the most beautiful princess, amid great rejoicing.

This description may be of some assistance in following the five movements of the Suite:—

I. Introduction. Enchanted Garden of Katscheï, and the Dance of the Fire-Bird.

II. Entreaties of the Fire-Bird.

III. The Princesses playing with the Golden Apples.

IIIa. Berceuse (Lullaby). This Berceuse is not in the published Suite.

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IV. Dance (Ronde) of the Princesses.

V. Infernal Dance of Katscheï's subjects.

No movement of the Suite depends for its musical effect on the stage setting or a dramatic situation.

The Suite is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, three clarinets in A (one interchangeable with a little clarinet in D), bass clarinet, three bassoons (one interchangeable with a second double-bassoon), double-bassoon, four horns, three trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight violoncellos, six double basses.

Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villanous jailer, and the episodic theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the

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delightful melody of the *Khorovode* * has died away we are aware that we shall soon have something less dainty to contemplate, and, with the approach of the monster and his awful satellites, it is clear that another musical picture is to be added to the gallery inaugurated by Glinka with his march of Chernomor in 'Russlan and Ludmilla.'"

The first performance of this ballet in the United States was by Serge Diaghileff's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening of the season. The dancers were: Mlle. Xenia Maclezova,† the Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

The Suite was performed in New York by the New York Symphony Society on December 31, 1916; in Philadelphia by the Philadelphia Symphony Orchestra on November 2, 1917.

According to Ralston's "Russian Folk-Tales," Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is

* The lullaby that rocks the Tsarevna into "a sleep that will protect her from the doomed Katscheï."

† Mlle. Maclezova in Boston quarrelled with the management. She was replaced on February 2, 1916, by Lydia Lopokova.

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apparently framed after the fashion of a man . . . he is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence . . . sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within his body."

***

Stravinsky's father was Fedor Ignatievich Stravinsky, a celebrated singer at the Imperial (Maryinsky) Theatre in Petrograd. The parents wished Igor to be a lawyer. The boy at the age of nine took pianoforte lessons of one of Rubinstein's pupils. In 1902 at Heidelberg, Stravinsky, travelling, met Rimsky-Korsakoff. The meeting led to Igor taking Rimsky-Korsakoff as a teacher in composition, although their views concerning the purposes and tendencies of music were not in agreement. He studied seriously and underwent an especially rigorous course in orchestration. In 1906 (January 11) Stravinsky married, and since then has devoted himself exclusively to composition.

As a pupil in 1903–04 he wrote a pianoforte sonata, which, we believe, is still unpublished. A symphony in E-flat, Op. 1 (1905–07), was performed by the Court Orchestra in April, 1907. His first work that was published is "Faune et Bergère," a set of three songs for voice and orchestra. The Scherzo Fantastique for orchestra (1908), suggested, it is said, by Maeterlinck's "Life of the Bee," was followed by "Feuerwerk."* Two melodies, text by Gorodatzki, are dated 1908. The death of Rimsky-Korsakoff (1908) moved him to write a "Chant-funèbre" for orchestra, which was performed at a Belaïeff concert, and in this year he wrote four studies for the pianoforte, also three songs, one of them the "Pastorale."

When Stravinsky was in London in April, 1914, he talked with a reporter of the London *Mail*. "I dislike opera. Music can be married to gesture or to words—but not to both without bigamy. That is why the artistic basis of opera is wrong and why Wagner sounds at his best in the concert-room. In any case, opera is in a backwater. What operas have been written since 'Parsifal'? Only two that count —'Elektra' and 'Pelléas et Mélisande.'" Nevertheless, in 1909 Stravinsky began work on a pantomime-ballet that was produced five years afterward as an opera, "Le Rossignol," based on Hans Christian Andersen's story "The Nightingale."

In 1910 "L'Oiseau de Feu" was produced at the Paris Opéra (June 25, 1910).

The ballet "Petrouchka," "Scènes burlesques en 4 tableaux," scenario by Alexandre Benois, was completed at Rome in May, 1911,

* "Feuerwerk," Op. 4, composed in 1908 for the marriage of Rimsky-Korsakoff's daughter to Maximilian Steinberg, composer of orchestral works, chamber music, songs, the ballet "Midas" (Paris and London, 1914), etc., was performed in Boston at a concert of the Boston Symphony Orchestra, December 11, 1914. At a special performance in London on February 28, 1914, Arthur Brock, the head of a firm of pyrotechnists, was invited, as an expert on fireworks, to attend and give his opinion.

and produced at the Châtelet, Paris, June 13, 1911. The chief dancers were Mme. Karsavina, Messrs. Nijinski, Orloff, Cecchetti. Tcherepnine conducted. "This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Petrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths, in one of which Petrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an allusion to the despotic rulers in Russia." Excerpts from this ballet were performed at one of Sergeï Kussewitzky's concerts in Moscow in March, 1913. The ballet was performed for the first time in Boston at the Boston Opera House by the Diaghileff Russian Ballet Company on February 4, 1916.

"Le Sacre du Printemps," ballet, scenario by Nicholas Roerich, was composed during the winter of 1912–13, and produced in Paris in 1913.

When this ballet was produced at Drury Lane, London, July 11, 1913, the scenario, illustrative of certain rites supposed to be performed in the spring by a primitive race of prehistoric Russia, the ritual of

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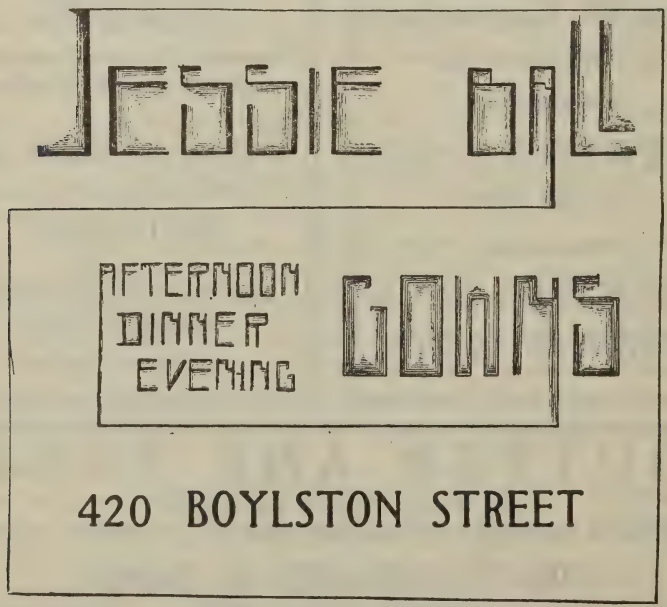
an imaginary religion, the rites devoted to the sun-god Yarilo, was found by the critics to be grotesque and dull. "Surely we are not all losing our senses over this Russian craze?" The music was described as cacophonous. "Stravinsky makes remarkably ingenious noises and it would puzzle the most experienced orchestrator to say how it is done." But the Manchester *Guardian* had this to say: "A state of alarm is not the best mood in which to listen to Stravinsky's music. There are things in it which at a first hearing, at any rate, appear unnecessarily ugly and wilfully extravagant. But there is also much in which whoever has followed the trend of modern music cannot fail to recognize not only the daring innovator, but the capable workman. Strauss points in the same direction. But he has never done it as well as Stravinsky. Strauss is forgiven because he is not afraid of using old means as well as new ones. Stravinsky breaks away entirely from the others, but the new in him is much more finished and polished than in Strauss."

The music of this ballet was performed in a concert for the first time by an orchestra led by Mr. Monteux at the Casino de Paris in Paris, on April 5, 1914.

"Le Rossignol," opera in three acts, was produced at the Opéra, Paris, in May, 1914. The cast was as follows: Emperor of China, Paul Andreeff; The Nightingale, Miss Aurelia Dobrovolska; Death, Miss



Elisabeth Petrenko; Kitchenmaid, Miss Marie Brian; Fisherman, Alexandre Varfolomeieff; The High Priest, Nicolas Goolaieff; The High Chamberlain, Alexandre Belianin; Ambassadors of the Emperor of Japan, Miss Elisabeth Mamsina, Miss Basile Charonoff, Miss Fedor Ernst. Emile Cooper conducted. In this opera the Nightingale is in the orchestra.

The Paris correspondent of the *Daily Telegraph* wrote as follows (May 28): "The Stravinsky of the famous 'Sacre du Printemps,' yet all the same a little quieter and less aggressive, while as consummate a musician as ever. He gives us again from time to time his excruciat ing discords in altissimo for the wind instruments, expecially the reeds, for which he has a peculiar passion, and of which he insists upon having an unusually large number in his orchestra. But M. Stravinsky has softened the edges of his scoring while sacrificing none of his originality.

"In the 'Rossignol' the nightingale's voice naturally leads, and its part is the best in the score. The bird's songs, exquisitely sung by Mme. Dobrowolska, are exquisitely true. The opera is a fairy tale, adapted, of course, from Hans Andersen's perfect story, which it follows closely. The atmosphere of legend is happily caught—yet not completely. It was difficult to understand exactly why, on rereading Hans Andersen's tale, one felt that the opera had missed something of its fancy. The kitchenmaid who alone knows the nightingale, the

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courtiers who are enraptured at the cow lowing and the frog's croaking, the court ladies who put water in their mouths and gurgle to imitate the nightingale, were all in the opera. And yet the humor of it all seemed to be treated less lightly on the stage than in the story.

"But the last scene of all was beautiful, when the nightingale sings to Death, and sings so well of Death's quiet kingdom that Death goes back to it, giving up the Emperor's crown and sceptre. The first scene is the lake, where the nightingale sings to the fisherman fishing from his boat in huge, tortuous, blue cardboard waves, while strange trees twist their branches up to the sky. The courtiers, led by the kitchenmaid, find the nightingale at last, and command her to the presence.

"Scene 2—The Emperor's garden, a fantastic mass of strange flowers and trees, but not sufficiently well lighted. This defect will no doubt be remedied. As it was, even on the dim stage, almost darker than the house, M. Alexandre Benois's extraordinary Chinese dresses shone with splendor. The Emperor in wonderful robes and with a fantastic crown, takes his seat on his gold throne, and the nightingale sings perched on the top of a golden hoop held by a courtier. But the embassy from Japan arrives with the artificial nightingale of pearls and diamonds, who sings better. The little brown living bird flies away and is banished.

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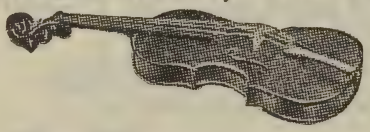

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gigantic columns, the Emperor lies dying on his couch, and Death sits at the foot. The little brown bird comes unseen, but is heard in the most rapturous melody of all, a melody to bring tears to an Emperor's eyes. Charmed Death slinks away, and the Emperor smiles again. The drop-curtain falls. The courtiers in white, with black ornaments, holding great white tapers in their hands, file in funeral procession upon the stage to kneel before their dead Emperor. The curtain parts. They march in. The Emperor rises smiling to receive them, and they all fall flat on their faces with astonishment."

A short ballet "Les Abeilles" was produced at the Paris Opéra on January 10, 1917, with Mlle. Zambelli as the queen bee.

Among his other compositions are the three Japanese songs with small orchestra; a cantata "Roi des Etoiles" for song and orchestra (completed in 1911); Two songs, poems by Verlaine (1910); Three pieces for string quartet (first performed (MS.) in Boston by the Flonzaley Quartet, December 2, 1915); "Renard," for the stage (1917); Five easy pianoforte pieces for four hands; Three easy pianoforte pieces for four hands (1917); "Pribaoutki" ("Pleasant Songs"—1917); "Berceuses du Chat," songs (1917). Among the most striking songs are "The Cloister," with a bell effect, and "The Song of the Dew," with the use of the traditional song of the flagellants; the songs with Verlaine's

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text (composed in Brittany in 1910). "The Song of the Dew" was first sung in Boston by Miss Maggie Teyte on December 18, 1913. There have been other performances of Stravinsky's songs in Boston, as that of the "Pastorale" by Mme. Povla Frijsh (January 6, 1917).

Parisian journals stated in the summer of 1914 that Stravinsky was at work on a ballet "David." There has also been mention of "Les Noces Villageoises."

Much has been written about Stravinsky. See M. Montagu-Nathan's "Contemporary Russian Composers" and "History of Russian Music"; M. D. Calvocoressi's article in the *Musical Times*, August, 1911; Edward Burlingame Hill's "Note on Stravinsky," *Harvard Musical Review* for April, 1914; Emile Vuillermoz in *S. I. M.*, May, 1912.

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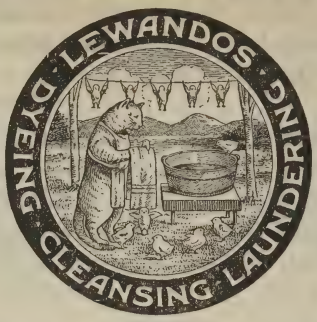

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(Viola Solo by Mr. Frederic Denayer)

I. Harold in the Mountains; Scenes of Melancholy, Happiness, and Joy: Adagio; Allegro.

II. March of Pilgrims Singing their Evening Hymn: Allegretto.

III. Serenade of a Mountaineer of the Abruzzi to his Mistress: Allegro assai; Allegretto.

IV. Orgy of Brigands; Recollections of the Preceding Scenes: Allegro frenetico.

Tunder . . . . . Cantata (for soprano)

Chadwick . . . . "The Angel of Death," Symphonic Poem

(First time in Boston)

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SATURDAY EVENING, NOVEMBER 15

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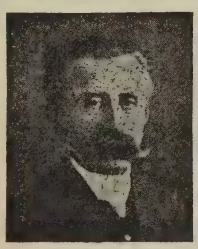
"Harold in Italy," Symphony in Four Movements with Viola Solo, Op. 16 . . . . . Hector Berlioz

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This symphony was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard * conducted. The programme included, in addition to the symphony, the overture to "Waverley"; a trio with chorus and orchestra from "Benvenuto Cellini"; "La Captive" and "Jeune Pâtre breton," sung by Marie Cornélie Falcon, then the glory of the Opéra, who suddenly and tragically lost her voice before she was thirty, and died in 1897, fifty years after her enforced retirement; a fantasia by Liszt on two themes—"La Tempête" and "La Chanson de Brigands"—of "Lélio," played by the composer; and a violin solo by Ernst. Chrétien Urhan played the solo viola in the symphony.

Boschot says that the programme distributed in the hall included "The March to the Scaffold," which was repeated at the concert, and

* Narcisse Girard (1797–1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra buffa and of the Feydeau, of the Opéra-Comique, 1837–46; of the Opéra, 1846–60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Mes Mémoires," by E. M. E. Deldevez (Le Puy, 1890).



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also an "Air by Bellini." We have followed the programme as announced in the *Gazette Musicale*.

D'Ortigue said in his review of the concert that Berlioz had used passages of his "Rob Roy" overture in the first movement of the new symphony. For the resemblance of the exposition of the chief theme of the symphony and of the second theme to passages in the "Rob Roy" overture, see Julien Tiersot's "Berlioziana," published in *Le Ménestrel* (Paris) of August 6, 1905. (This article and one published in the same journal, August 20, 1905, contain many interesting details concerning the appearance of the autograph score, which shows the many changes made by Berlioz before he was satisfied with the sonorous effects of the "March of Pilgrims.") The second motive for English horn in the "Rob Roy" overture is the chief theme (for solo viola) in "Harold in Italy." Some have thought that this English horn theme (Larghetto espressivo assai 3-4) refers to the courtship of Diana Verno by Frank Osbaldistone.

"Childe Harold" was played again in Paris, December 14, 1834, with the overture to "Les Francs-Juges." "Sardanapalus" (sung by Puig), "Le Pêcheur" (sung by Boulanger), the overture to "Le Roi Lear." Chopin played the Andante of his Concerto in E minor. There was a third performance, December 28 of the same year, when Liszt played his transcription for the pianoforte of the "Bal" and the "Marche au Supplice" from the "Symphonie Fantastique." This performance brought in nearly 2,000 francs, for the friends of Berlioz came to his support. He was very poor. The first two concerts had not been successful pecuniarily, and the Théâtre Nautique, where his wife had

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been acting in "La Dernière Heure d'un Condamné," had closed its doors and she had not been able to collect the salary due her.

The orchestral score of "Harold en Italie" was published in 1849. The orchestral parts were published in December, 1847. Liszt made in 1852 a transcription for pianoforte. (See the letter of Berlioz to Liszt, July 3 or 4, 1852, published in "Briefe hervorragender Zeitgenossen an Franz Liszt," edited by La Mara, vol. i., pp. 236–238. Leipsic, 1895.) The transcription was published in 1880. A transcription for four hands has been made by Balakireff.

Liszt wrote a study of the symphony in French for a French magazine. It was found "too eulogistic"; it was not published, and the original manuscript was lost; but it was translated into German, published in the *Neue Zeitschrift für Musik* in 1855, and republished in the complete edition of Liszt's literary works. Wagner wrote to Liszt: "Your article on the 'Harold' Symphony was very beautiful; it has indeed warmed my heart." For another study of the symphony see "Berlioz, son génie," etc., by A. Montaux, in *Le Ménestrel* for 1890 (July 27 to September 7). Liszt's transcription of the "March of Pilgrims" was published in 1866.

The first performance in Germany was at Dresden, February 17,1843, at a concert given by Berlioz in the Royal Court Theatre. R. J. Lipinsky played the viola solo.

The first performance of the symphony in the United States was at New York, May 9, 1863, under the direction of Theodore Thomas, with E. Mollenhauer, solo viola. The first performance in Boston was by Thomas's orchestra, October 28, 1874, when Ch. Baetens was the solo viola.

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"Harold in Italy" has been played in Boston at concerts of the Boston Symphony Orchestra, February 19, 1884 (viola, Henry Heindl), February 13, 1886 (viola, Mr. Kneisel), December 8, 1888 (viola, Mr. Kneisel), February 6, 1892 (viola, Mr. Kneisel), November 2, 1895 (viola, Mr. Kneisel), February 4, 1899 (viola, Mr. Kneisel), December 5, 1903 (viola, Mr. Férir), January 26, 1907 (viola, Mr. Férir), March 4, 1911 (viola, Mr. Férir), March 13, 1915 (viola, Mr. Férir).

***

Berlioz tells the origin of "Harold in Italy" in his Memoirs. Unfortunately for the historian, but fortunately for the general reader, the Memoirs of Berlioz are as romantic as his music.

His story is as follows. The "Symphonie Fantastique" (first performed December 5, 1830, then revised and produced December 9, 1832) was played at his concert at the Paris Conservatory, December 22, 1833, with great success. "And then to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen * and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise,

* But, according to d'Ortigue, Paganini had said to Berlioz on December 9, 1832, that "he [Berlioz continued the others,"—that is to say Beethoven and Weber,—and he had embraced him.—P. H.

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which set fire to my heart and head: *it was Paganini!* . . . Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvellous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.' 'Yes, indeed,' I answered, "your proposition flatters me more than I can tell, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no, I insist,' said Paganini, 'you will succeed; as for me, I am too sick at present to compose, I cannot think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini by his incomparable artistry would know how to make the viola always the dominating instrument."

Berlioz at first worked at a composition for viola and orchestra which should portray the last moments of Mary Stuart.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that! there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without

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speaking further about my orchestral sketch. Some days afterward, suffering already from the affection of the larynx which ultimately killed him,* he went to Nice, and returned to Paris only at the end of three years.

"Since I then saw that my plan of composition would not suit him, I set myself to work in another way, and without any anxiety concerning the means to make the solo viola conspicuous. My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, 'Harold en Italie.' As in the 'Symphonie Fantastique,' a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the 'Symphonie Fantastique,' the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement

* Paganini died at Nice, May 27, 1840; he heard "Harold in Italy" for the first time on November 25, 1838.—P. H.

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All the Bells, the Little Bells . . . . . Bagrinofski

II

Oh Quand je Dors . . . . . Liszt
Nocturne . . . . . Poldowski
Pastorale des Cochons Roses . . . . . Chabrier
Reliques . . . . . Rabaud
Des Pas de Sabots . . . . . Laparra
Des Femmes de Paris . . . . . Debussy

III

The Unforeseen . . . . . Cyril Scott
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and character and without any interruption of the development.* In spite of the complexity of the harmonic fabric, it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the 'March of Pilgrims' in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then,

* W. F. Apthorp's note may here be of interest: "The solo viola part in 'Harold en Italie' has been compared to the 'Fixed Idea' in the 'Fantastic' symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the 'Fantastic' symphony) is a melody, a *Leitmotiv:* it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in 'Harold en Italie' is something quite different. Save in the first movement—which was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony.

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it obtained a complete success when it was performed for the first time at the Conservatory."

***

What are the facts as collected and arranged by Adolphe Boschot in the second volume of his life of Berlioz ("Un Romantique sous Louis Philippe," Paris, 1908)?

La Gazette Musicale made this announcement on January 26, 1834:

"Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.' . . . This work will be entitled: 'Les Derniers Instants de Marie Stuart,' a dramatic fantasie for orchestra, chorus and solo viola. Paganini will play the viola for the first time in public." This announcement was made in other journals friendly to Berlioz.

There was no contract. The statement was that Paganini had "demandée" not "commandée." There is not a trace of any order. Was there perhaps a verbal demand? But, if Paganini wished to play a viola solo, why did he not write his own composition? Why did he wish one from Berlioz, who had never written expressly for any stringed instrument, and played the guitar, not the violin, violoncello, double-bass?

Berlioz was busy as a music critic early in 1834, so busy that he had little time to compose. About February 20 Paganini left Paris on a

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concert tour. Did he see the sketch of the new work before he left? M. Boschot goes into minute details to prove that the statements made in the Memoirs about Paganini and the sketch are contradictory and undoubtedly imaginative, that is, false.

Toward the middle of March, 1834, Berlioz changed his mind about the form of the composition. He then proposed to himself four movements, and Byron's hero, or rather Berlioz himself, took the place of Mary Stuart. And Berlioz thought of his wanderings in Italy. He and his wife in April moved to a house on Montmartre, in a street then called Saint-Denis, now Mont-Cenis. The house was numbered No. 22. Shortly before 1914 the *Menestrel* mentioned a projects of demolihing this cottage. Here the two, who afterwards quarrelled so bitterly, were happy. Berlioz in the spring could think himself again at Tivoli. His wife was to bear him a child. It was in this paradise on Montmartre that "Harold in Italy" was completed. Berlioz was still Byronic. His Harold was himself, a brother of the insurgents of 1830 against the bourgeoisie. "C'est le rêveur, le maudit, le fatal, le ténébreux dont la mode raffole; c'est le sosie sentimental de Berlioz." And Harold-Berlioz must have a voice,—always recognizable: hence the solo viola.

* * *

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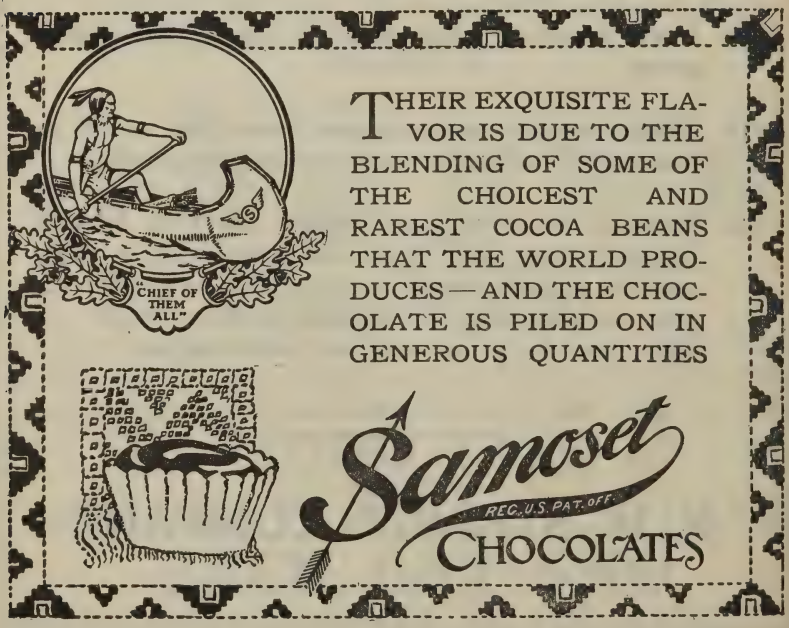
* Louise Angélique Bertina (1805–77), daughter of the proprietor of the *Journal des Débats*, which Berlioz served as music critic, composed these operas: "Guy Mannering" (not performed), "Le loup garou" (1827), "Faust" (1831), "Esmeralda" (1836), chamber music, choruses, songs, etc. Berlioz was accused of helping her in "Esmeralda."



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the face of a sick headache; Liszt the fascinator and the frail 'Chopinetto'; 'that big rascal of a Hiller' *; perhaps the solitary Vigny, also Gerard de Nerval, the mysterious one; and also, thundering and punning under his negro's head of hair, Alexandre Dumas, always devoted to Berlioz. In the group of musicians does any one speak of recent deaths, of Boieldieu, Choron? After a few weeks they were no doubt forgotten. The talk was rather about the lion of romantic music. A reporter on the staff of *Chérubin* recites his review already written: 'The composer adds a jewel to his crown. One cannot conceive why such a vigorous talent finds no place on one of our grand opera stages.' As for Cherubini, director of the Conservatory, he was evidently not there; he felt no need of hearing this music as it should not be written. 'The illustrious old man' protested by his absence against the loan of the august hall to this young man, too disturbing, too much in a hurry. In 'Harold,' the part of solo viola was extremely well played by the mystical Urhan. He devoted himself to it nobly, and authoritatively ennobled this thankless part. Surely Paganini, the infernal virtuoso would have incarnated with more Byronic fancy the 'personage' of the unfortunate Harold. The 'March of Pilgrims' was redemanded. The second time Girard threw his orchestra into confusion, and cried: 'Last chord!' But already with the fanaticized audience the success was irresistible."

*
* *

Berlioz wrote to Liszt in July, 1852, apropos of the latter's transcrip-

* Ferdinand Hiller who was the rival of Berlioz in courting Marie Moke, afterwards Mme. Camille Pleyel. See Berlioz's romance, "Euphonia, ou la ville musicale" ("Les Soirées de l'Orchestre").—P. H.

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tion of "Harold in Italy" for the pianoforte: "You will have to make many changes in your manuscript on account of the changes which I made in the score after your work had been completed. The third movement especially contains a mass of modifications, which I fear cannot be translated into pianoforte language; it will be necessary to sacrifice much. I beg of you not to preserve the form of the tremolo arpégé which you employ in the introduction, left hand; that produces on the pianoforte an effect contrary to that of the orchestra, and prevents the heavy but calm figure of the basses from being distinctly heard. . . . Do you not think that the part you give to the viola, a more important part than that in the score, changes the physiognomy of the work? The viola ought not to appear in the pianoforte arrangement otherwise than it does in the score. The pianoforte here represents the orchestra; the viola should remain apart and be confined to its sentimental ravings; everything else is foreign to it; it is present, but it does not mingle in the action."

***

The symphony is dedicated to Humbert Ferrand, the faithful friend of Berlioz from the youth to the death of the latter. The autograph score with Berlioz's changes was given by Berlioz to Auguste Morel, director of the Marseilles Conservatory. Léon Morel, the nephew and universal legatee of Auguste, gave the score to Alexis Rostand, "in memory of the profound affection which united the master and the pupil," for Rostand was the pupil of Auguste Morel. The symphony is scored for two flutes (the first interchangeable with piccolo), two oboes (the first interchangeable with the English horn), two clarinets,

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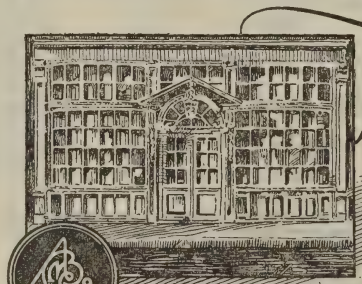

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***

The story of the first performance is told by Berlioz in his Memoirs: "The first movement was the only one that was little applauded, and this was the fault of Girard, the conductor, who could never put enough dash into the coda, where the pace ought gradually to quicken to double the speed. I suffered martyrdom in hearing it drag. The 'March of Pilgrims' was encored. At the repetition and toward the middle of the second part of the piece, when after a short interruption the chiming of convent bells is again heard, represented by two notes of the harp, doubled by flutes, oboes, and horns, the harpist made a mistake in count and was lost. Girard then, instead of setting him straight, as it has happened to me a dozen times in like instance (three-fourths of the players make the same mistake at this place), shouted to the orchestra, 'The last chord!' and they all took it, leaping over the preceding fifty-odd measures. There was wholesale butchery. Fortunately the March had been well played the first time, and the audience was not mistaken concerning the cause of the disaster in the second. Nevertheless, since my defeat at the Théâtre Italien,* I mistrusted my skill as a conductor to such an extent that for a long time I let Girard conduct my concerts. But at the fourth performance of 'Harold,' having seen him seriously deceived at the end of the Serenade, where, if one does not precisely double the pace of a part

* This was a concert given or the benefit of Miss Smithson, November 24, 1833. See chapter xlv. of the Memoirs.

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of the orchestra, the other part cannot play, for each whole measure of the one corresponds to a half measure of the other, and seeing that he could not put the requisite dash into the end of the first allegro, I resolved to be leader thereafter, and no longer to intrust any one with the communication of my intentions to the players. I have broken this resolve only once, and one will see what came of it. After the first performance of this symphony a music journal in Paris published an article which overwhelmed me with invectives, and began in this witty fashion: 'Ha! ha! ha!—haro! haro! *Harold!*' Moreover, the day after this article appeared, I received an anonymous letter, in which some one, after deluging me with still grosser insults, reproached me 'for not having the courage to blow out my brains.'"

Frédéric Désiré Denayer was born at Paris, March 9, 1878, of a French father and an English mother. As a boy he sang in Parisian churches and at the age of fourteen went to England to sing at a royal marriage. At the Paris Conservatory he studied the violin with Garcin and Marsick. In 1896 as a pupil of Laforge he took with H. L. Brun a second prize for viola playing. No first prize was awarded that year, the first year in the history of the Conservatory that there was competition for the viola prize, although prizes had been awarded for violin playing since An V. (1797). In 1897 Mr. Denayer took the first prize. The composition played in competition was Rougnon's Concerto romantique in F minor. Mr. Denayer has since been active

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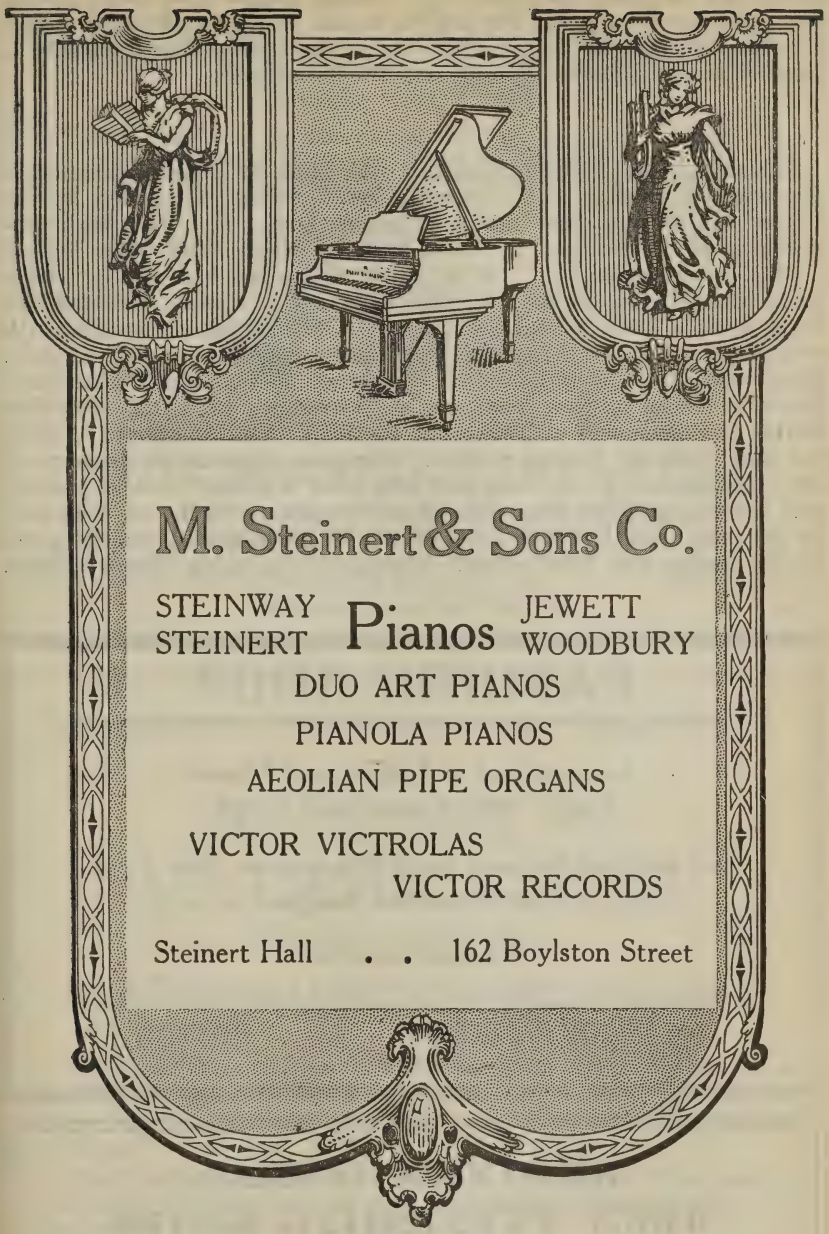

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in Parisian musical life. For twelve years he was first viola of the Opéra and of Colonne's orchestras. He has appeared as soloist at the Lamoureux concerts; he has played at the Concerts Monteux under Mr. Monteux; he has taken part in the concerts of the Parisian Quartet, Quartet Hayot, Quartet Parent, and the Trompette.

Madam Povla Frijsh (Frisch) was born at Marstal, Denmark. She studied singing in Paris with Mme. Sarah de Lande; in the United States with Mrs. Sarah Robinson Duff. Her first public appearance of importance in Paris was in May, 1910, when Alfred Cortot accompanied her. As a young singer she had already made tours with Raoul Pugno, pianist; also Pablo Casals, violoncellist. From 1910 to 1915 she sang frequently with Parisian orchestras, with celebrated visiting conductors, in chamber concerts, and in recitals. She gave recitals also in London, Copenhagen, and cities of Switzerland. Her first recital in New York was on November 10, 1915. Her first recital in Boston was on December 15, 1915. On February 17, 1916, she sang with the Cecilia Society. She gave a recital on January 6, 1917; on January 21 she took part with Miss Winifred Christie, pianist, and the Longy Club in a concert at Symphony Hall; on February 14 she sang with the Cecilia; on March 21 she sang at a concert given by Mr. Longy and Miss Longy. She gave a recital on March 6, 1919.

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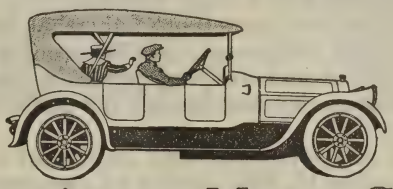

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"Les Rois dont vous vantez la gloire" ("The Kings whose glory ye have vaunted") from "La Rédemption," A Symphony Poem in Three Parts . . . . . Cesar Franck

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

The first version of "The Redemption" was written in 1871–72. The poem, which is described as philosophical rather than religious, was written by Edouard Blau (1836–1906), a librettist of many operas. The first performance was at a sacred concert at the Odéon, Paris, April 10, 1873. The rehearsals had been unsatisfactory; the performance was a poor one. Mme. de Caters (born Lablache), who had "agreed to interpret the airs of the Archangel, 'this bizarre and ineffective music' only on the condition of indemnifying herself by cantilenas of Rossini that were sure of success, hurried through the performance of her music with indifference."

The whole work was revised in 1885 and heard at a concert of the Opéra, Paris, November 17, 1885, and at a Lamoureux concert, October 18, 1896. But there were performances of the first version at the Théâtre Ventadour, March 16 and 18, 1875, when the music of the Archangel was sung by the admirable Mme. Fursch-Madier, known in this country as Mme. Fursch-Madi.

This aria occurs in the first part of the work. Men think to find happiness in enjoyment and in hatred, which bring forth only works of death. Suddenly space is illuminated by a flight of angels, one of whom announces redemption through the Saviour's coming upon the earth. In the middle of the aria is a male chorus:—

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Tous les Dieux que vous adorez,
Ont des palais au seuil d'ivoire,
Des temples aux faîtes dorés!

Mais leur majesté misérable hier
Pour toujours s'écroula!
Là-bas, là-bas, est une pauvre étable,
Allez, allez, le Maître est.

La terre a trés sailli d'une extase profonde!
Cette crêche où dort cet enfant
Est le berceau d'un nouveau monde,
Sauvé par un Dieu triomphant.

Le passé n'est qu'un rêve,
Le mal s'enfuit impuissant;
Et l'univers se relève
Quand Jésus vers lui descend.

Le riche, autrefois superbe,
Va laisser, ouvrant la main
Tomber le meilleur gerbe
Pour le pauvre en son chemin.

The kings whose glories ye have vaunted,
And the gods whom ye have adored,
Have palace halls with golden porches,
And temples ivory-floored.

But their trivial grandeur and glory
This day shall for aye disappear!
For here ye see a lowly stable;
Then come, the Lord is here.

With mighty throes of joy was the world
deeply shaken;
In the stall where sleepeth this child,
Behold the cradle of a new world,
A world to its God reconciled.

For the past is but a nightmare,
And wrong its tyranny ends,
And all the world is uplifted
As Jesus to earth descends.

The rich, who were once so haughty,
With an open hand will lay
The best of the sheaves of harvest
For the poor along the way.

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A vous la paix divine
Et l'extase profonde!
Cette crêche où dort cet enfant,
Est le berceau d'un nouveau monde,
Sauvé par un Dieu triomphant.

On works of loving-kindness
Mankind will be intent,
And find their hands united,
Their hearts in charity blent.

We bring you peace divine,
Bring you joy everlasting!
In the stall where sleepeth this child,
Behold the cradle of a new world,
A world to its God reconciled.

—Translation from The Chicago Symphony Orchestra Programme.

The Archangel's aria is utilized in the "Symphonic Piece" from "The Redemption," which has been performed at concerts of the Boston Symphony Orchestra in Boston, December 28, 1907; April 6, 1917; February 28, 1919. The Société des Concerts du Conservatoire, Paris, M. Messager, conductor, played it at the concert in Symphony Hall on October 30, 1918.

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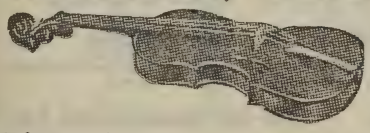
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"The Angel of Death": A Symphonic Poem

George Whitefield Chadwick

(Born at Lowell, Mass., November 13, 1854; now living in Boston.)

This Symphonic poem was played for the first time at a concert of the Symphony Society of New York on February 9, 1919. The concert was given as a memorial to Theodore Roosevelt. The programme also included Beethoven's Symphony No. 5; "The Pipes of Pan" by Mouquet; and Pierné's arrangement for orchestra of César Franck's Prelude, Chorale, and Fugue composed for the pianoforte.

The symphonic poem was suggested by Daniel Chester French's bas-relief entitled "Death and the Sculptor." "The young sculptor is represented as just raising his chisel to attack his work, when the Angel of Death—a shadowy figure, puts out an arresting hand." Mr. Chadwick wrote at the time: "There is no programme in my 'Angel of Death.' It simply represents what I saw and felt in the sculpture. Only it reaches further than that, and it may be that the last part suggests eventually the artist's ascent to the Parnassus of which he dreamed. But it might also be a memorial for every artist who has given his life during the war—although not so originally intended."

An extract from Mr. Krehbiel's review of the concert published in the New York *Tribune* may be added: "Mr. Chadwick did not see 'Finis' written by the arrested chisel; for him there remained apotheosis achieved despite uncompleted work. And so after the section of the composition in which we are privileged to imagine the creative activity

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Mr. Chadwick's score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, snare drum, cymbals, two harps, and strings.

"L'Invitation au Voyage"

Marie Eugène Henri Fouques-Duparc

(Born at Paris, January 21, 1848; living in Switzerland.)

This song was composed in 1870–71. The instrumentation by Duparc was completed early in 1895.

Mon enfant, ma sœur,	Come, my comrade fair,
Songe à la douceur,	Build a castle in air,
D'aller là-bas vivre ensemble,	We'll go and live there together,
Aimer à loisir,	In love and at ease
Aimer et mourir,	As long as we please,

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Au pays qui te ressemble!
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mysterieux
De tes traitres yeux
Brillant à travers leurs larmes.

Là, tout n'est qu'ordre et beauté,
Luxe, calme, et volupté!

Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assouvir
Ton moindre désir
Qu'ils viennent du bout du monde.
Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière!

Là, tout n'est qu'ordre et beauté,
Luxe, calme, et volupté!

—*Charles Baudelaire.*

Where there's only pleasant weather.
The bright sun on high
In a show'ry sky,
Where winds seem tenderly list'ning,
Has a melting guise
Like thy gleaming eyes
With tears upon their lashes glist'ning.

There all is calm, all is bright,
Dreaming, longing, wake in delight!

See harbor'd at rest,
In sleep of the blest,
Vagabonds of every ocean!
Gladly would they roam;
To bring treasure home
They sail far with stately motion.
As the sun goes down
It colors the town,
And the ships in light of story;
Hyacinth and gold
This dream-world enfold,
Beneath a banner of glory.

There, all is calm, all is bright,
Dreaming, longing, wake in delight!

—*English translation by Bliss Carman.**

"L'Invitation au Voyage" is the fifty-fourth poem in Baudelaire's

* Through the courtesy of the Boston Music Company, publishers of Duparc's songs, with English translations by Bliss Carman of the poems.

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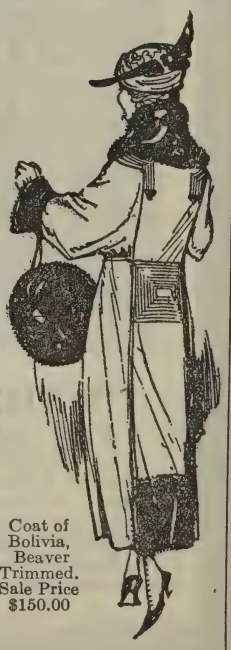

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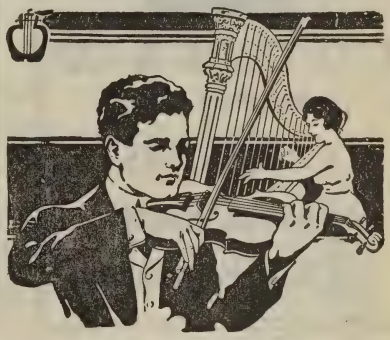

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"Fleurs du Mal," published in 1857. Duparc omitted the second verse:—

Des meubles luisants,
Polis par les ans,
Décoreraient notre chambre;
Les plus rares fleurs
Mêlant leurs odeurs
Aux vagues senteurs de l'ambre,
Les riches plafonds,
La splendeur orientale,
Tout y parlerait
A l'ame en secret
Sa douce langue natale.

Là, tout n'est qu'ordre et beauté,
Luxe, calme, et volupté.

Duparc studied for the bar, but, a pupil of César Franck, he devoted himself to music. He took part in the Franco-Prussian War. About

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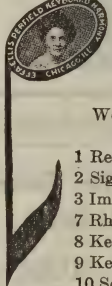
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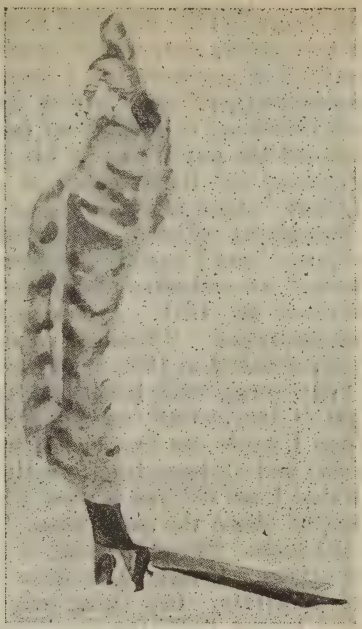

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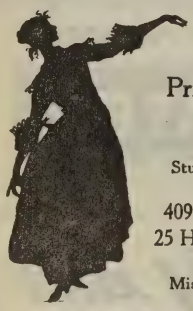
1885, when he gave great promise and was active as a composer, he was compelled to abandon work on account of ill-health. He lived for some years near Pau. In 1911 his home was in Switzerland. His beautiful songs were for a long time known only in manuscript, for he shunned publicity. All of them were composed before 1885; eight were published in 1894; four in 1902. César Franck said of him that he of all his pupils and of his generation was the one best organized by nature for the creation of musical ideas. His symphonic poem "Lénore" (after Burger's ballad), composed in 1875, was performed at a Symphony concert in Boston, December 5, 1896. His "Poème nocturne" and "Laendler" for orchestra were destroyed by him. "Aux Etoiles" for orchestra was performed at a Lamoureux concert in Paris, February 26, 1911. A sonata for violoncello and pianoforte (1867) was destroyed. "Feuilles volantes," six little pieces for pianoforte, were published in 1869. Duparc wrote to a friend:

"My songs were published a long time after they were written—eight at first in 1894, and the four others some years afterwards (1902). When I wrote the first ones I had not yet finished my studies in harmony, and all have been greatly revised and modified for publication. All that I can tell you is that 'Chanson triste' first was written in 1868; 'Soupir' about the same time; 'Invitation au Voyage' and 'La Vague et la Cloche' during the siege of Paris. I recall nothing precisely about the others. If any dates have been given you they are approximate and uncertain. One thing only is sure—that all my songs were composed before 1885, for since then I have not been able to compose.



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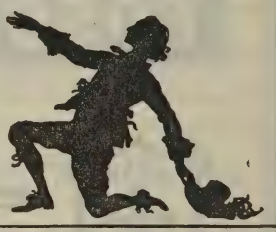

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"HOPAK" . . . . . MODEST PETROVICH MOUSSORGSKY

(Born on March 28, 1835, at Karevo in the Government of Pskov, Russia; died at Petrograd on March 28, 1881.)

The orchestration of the accompaniment is by Rimsky-Korsakoff.

For permission to print the following translation of Moussorgsky's song we are indebted to G. Schirmer of New York, the publisher of "A Century of Russian Song," collected and edited by Kurt Schindler, published in 1911. The English translation is by Henry G. Chapman; the French by Hettange.

Hi! ha! ha! the Hopak!
I'm the wife of a Kosak!
Laugh he won't, for he's too crusty,
Red his head, his body rusty:
Ah, my fate, my luckless fate! Yah!

Eh! but I'll not cry for ever.
Go, my friend, lap up the river!
When the tavern I shall pass,
I'll step in and get a glass,

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Then, my friends, we'll drink, and clink, and clink, and drink!
They will pour a glass for me,
Later one, and two, and three!
When the girl gets up to go,
She will have a man in tow;
To her jealous husband's call
She will pay no heed at all.

Hey, my man, if yours I be,
See that you provide for me: yes, sir!
Get this also thro' your head,
Children must be cloth'd and fed! Just so!
Now, unless these things you do,
I shall soon get rid of you: Truly!
Yes, my friend, the baby's there,
Wash his face and curl his hair! There, now!
Just you mind now what I say!
Do not try to run away! Hear me!
Watch it, heed it, rock it, feed it: That's it!

In the days that now are gone,
Days when I was twenty-one,
I would sew beside my window,
And when all my work was done,
With a cry—out upon the street I'd run,—
Gaily calling:

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Off we'd hurry, shouting, prancing,
To the music and the dancing: Hi! Hi! Hi! Hi!

Ha, ha, ha, ha, ha!
Ha! ha! ha! the Hopak!
I'm the wife of a Kosak!
Laugh he won't, for he's too crusty,
Red his head, his body rusty.
Ah! my fate, my luckless fate! Yah!

"Hopak" was composed in 1866. The poem is by Tarace Grigorievitch Chevtchenko. Born a serf in the Government of Kieff in 1814, he was sent to Petrograd by his master, who hoped to profit by his skill as a draughtsman. Through the aid of the poet Joukovski and the painter Brulof, he was freed and placed in the Academy of Fine Arts. Finding it hard to earn a living, he turned to poetry, but, a liberal, he was arrested in 1847, sent to Orenbourg as a soldier and forbidden by Nicholas I. to write or draw. In 1857 Chevtchenko was pardoned by Alexander II., and permitted to go to his country. The sight of his family and her neighbors still in servitude depressed him. He was again arrested, but he was allowed to return to Petrograd, where he died soon afterwards, in 1861. "Hopak," written in Little-Russian, is from "Haïdamques" published in 1841. The Russian version is by Méï.

Moussorgsky also wrote (1877 ?) a Hopak for the pianoforte, which he intended for his opera "The Fair of Sorotchinsk," based on one of

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Gogol's tales. The opera was not completed. Liadoff orchestrated this Hopak.

The Cossack Hopak is performed by a squatting dancer who throws out alternately his legs in front of him and parallel with the ground. F. de Menil gives a picture of a man thus dancing in his "Histoire de la Danse" (page 131), and says that the dance is perhaps of Scythian or Thracian origin.

The Hopak was danced in London early in July, 1909, at one of the performances of a Russian troupe led by Mlle. Karsavina and Theodore Kosloff. A dance of this nature was seen in the "Shubert Gaieties of 1919" at the Majestic Theatre, Boston, November 3, 1919.

TWO PSALMS FOR SOPRANO AND ORCHESTRA: PSALM 137, "BY THE RIVERS OF BABYLON"; PSALM 114, "WHEN ISRAEL WENT OUT OF EGYPT" . . . . . ERNEST BLOCH

(Born July 24, 1880, at Geneva, Switzerland; now living in New York.)

These Psalms were composed at Geneva in 1912–14. A third, Psalm 22, "My God, my God; why hast thou forsaken me?" is for baritone and orchestra. Edmond Fleg made a translation into French from the Hebrew. The two Psalms sung to-day are dedicated to Edmond and Madeleine Fleg.

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By the rivers of Babylon,
There we sat down, yea, we wept;
When we remembered Zion.
We hanged our harps
Upon the willows, in the midst thereof.
For there they that carried us away captive, required of us a song,
And they that wasted us, required of us mirth: saying,
Sing us one of the songs of Zion.
How shall we sing the Lord's song:
In a strange land?
If I forget thee, O Jerusalem:
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth;
If I prefer not Jerusalem
Above my chief joy.
Remember, O Lord, the children of Edom,
In the day of Jerusalem;
Who said, Raze, raze it:
Even to the foundation thereof.
O daughter of Babylon, who are to be destroyed:
Happy shall he be that rewarded thee,
As thou hast served us.
Happy shall he be that taketh and dasheth thy little ones
Against the stones. *

* We have followed the King James Version (1611) in form of printing and in punctuation, but have modernized the spelling.

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PSALM CXIII.

When Israel went out of Egypt,
The house of Jacob from a people of strange language:
Judah was his sanctuary:
And Israel his dominion.
The sea saw it, and fled:
Jordan was driven back.
The mountains skipped like rams:
And the little hills like lambs.
What aileth thee, O thou sea, that thou fleddest?
Thou Jordan, that thou wast driven back?
Ye mountains, that ye skipped like rams:
And ye little hills like lambs?
Tremble thou earth at the presence of the Lord:
At the presence of the God of Jacob:
Which turned the rock into a standing water:
The flint into a fountain of waters.

These songs were sung in New York on May 3, 1917.

Mr. Bloch's "Trois Poèmes Juifs—Danse, Rite, Cortége funèbre" were performed in Boston at a concert of the Boston Symphony Orchestra, March 23, 1917, when he conducted them.

His String Quartet in B major was performed in Boston by the Flonzaley Quartet on January 8, 1917.

Mr. Bloch was represented by Mr. H. K. Moderwell as saying that his Jewish music is not based on Jewish themes. "The themes are all my own and are not even in the manner of the traditional Jewish melodies which themselves are of doubtful antiquity. Superficially, my

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works are not Jewish at all. The learned Jews will no doubt reject them altogether. In fact, I expect the strongest opposition to my work to come from Jews. But I have tried to express the soul of the Jewish people as I feel it" (Boston *Evening Transcript*, December 30, 1916).

Overture in E-flat major to "König Stephan," Op. 117

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Progress had been made in the building of the new theatre at Budapest in 1810 and arrangements were already making for its formal opening on the "name-day" of the Emperor, October 4, 1811. Heinrich von Collin, the author of the tragedy "Coriolan," for which Beethoven wrote an overture, was invited to furnish a drama based on some episode in the history of Hungary for the occasion. There should also be a lyrical prelude and a musical postlude. Collin did not accept the offer, fearing he could not accomplish the task in time. Augustus von Kotzebue was then invited. He not only furnished the Prelude "Ungerns erster Wohhlthäter" (Hungary's First Benefactor"), but also the drama

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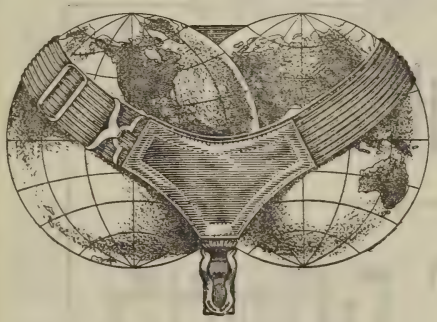
"Bela's Flucht" and the Postlude "Die Ruinen von Athen." The drama was not performed. A local play, "Die Erhebung von Pesth zur Königl. Freistadt," took its place. In May, 1811, the Prelude and the Postlude were forwarded to Beethoven, who worked on the music that summer.

The theatre was not dedicated until February 9, 1812. The performance was repeated on the 10th and 11th. Beethoven's music for the two works was declared to be "excellent and very original, wholly worthy of the master."

For "Ungerns erster Wohlthäter," Beethoven wrote the overture known as "King Stephen"; I, Chorus, "Ruhend von seinen Thaten"; II, Male Chorus, "Auf dunklem Irrweg in finster Hainen"; III, Triumphal March; IV, Female Chorus, "Wo die Unschuld Blumen streute"; V, Melodrama (for strings); VI, Chorus, "Eine neue strahlende Sonne"; VII, Religious March, Melodrama, and Chorus, "Heil unsern Könige!"; VIII, Final Chorus, "Heil unsern Enkeln!"

The characters in Kotzebue's little play are Stephen I of Hungary; Gisela, a Bavarian princess; Gyula, the chief of the Moglut mountain tribe; a warrior noble; a Bavarian ambassador; a Roman priest. The scene is an open field near Budapest; the time is the beginning of the eleventh century. Stephen learns of the defeat of the tribe, pardons the captured Gyula—"The Christian has no enemies; he has only



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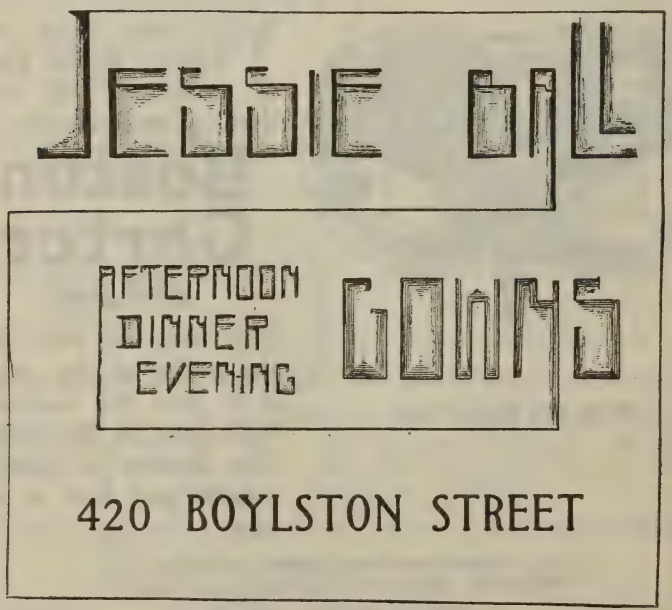
brothers"; Gisela is brought in as Stephen's bride; he receives from the Pope's envoy a golden crown.

Stephen the First of Hungary, son of Geza, Duke of Hungary and Sarolta, was born according to some in 997, according to others in 969 or 977. He died in 1038. His name was Vajk, but he took the name Stephen when he was baptized. Those who say he was born in 969 give 997 as the date of his accession to the throne. He organized the government of Hungary and defeated her enemies. Pope Silvester II. in 1000 gave him a crown, which was used for the coronation of Hungary's kings, and the title "Apostolic King." Stephen was canonized. On his Saint's Day, August 20, his right hand is borne in solemn procession. The latter years of his life were embittered by the behavior of Gisela his wife.

Beethoven's overture is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, kettledrums, and strings. It begins with an Introduction, Andante con moto, 2-4. A series of descending fourths beginning with a note for the trumpets leaves one in doubt as to the tonality. There is a gypsy-like theme for the flute. The first theme of the Presto, E-flat major, 2-4, given out by wind instruments, also has gypsy character. The second theme (flutes and clarinets) is very like a version of the "Joy" theme in the finale of the Ninth Symphony. (It should be remembered



that Beethoven's sketches for the Ninth Symphony date as far back as 1811.) There is a return to the Andante con moto of the slow Introduction. The little gypsy theme comes in again. The third part of the Presto movement—there is no free fantasia or middle part—follows. There is a free coda, Presto, in which the second theme is prominent. As a whole the overture is light and brilliant, simple in form—in fact, a light theatre overture.

The autograph score has for a title, "Partitur zu Ungarn Wohlthäter—overture zum Vorspiel von L. van Beethoven." The overture was published in July, 1826, as "Grosse Ouverture (in Es) zu König Stephan," etc.; it had been given to the publisher in 1815. The whole work was first published in 1864. There is an arrangement of the overture for two pianofortes (eight hands) by F. Glech; there are two arrangements for four hands; one for pianoforte alone by E. Pauer.

***

In October, 1811, Beethoven wrote to the Archduke Rudolph with reference to a rehearsal of this overture and the one to "The Ruins of Athens" that he should wish four horns, and for certain symphonies "at least 4 violins, 4 second violins, 4 Prim, 2 double basses, two violoncellos."

On January 28, 1812, he wrote to Kotzebue:

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In May, 1813, Beethoven wrote to J. Varena of Graz, with reference to a performance of this overture, that if the music for the two horns in E-flat was too difficult, two violas, "but solo parts," should be substituted; "the other two in C major are easy and can be performed by the two horn players."

Beethoven gave three overtures in July, 1815, to Charles Neate for the Philharmonic Society of London. Neate paid for them 75 guineas.† These overtures were "King Stephen," "Ruins of Athens" and "Zur

* Translation by J. A. Shedlock.

† See George Hogarth's "The Philharmonic Society of London," page 18.

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Namensfeier." The Philharmonic Society declined them as "unworthy" of Beethoven. He wrote the Society about the transaction on February 5, 1816. Neate wrote in explanation to Beethoven, in October, 1916, confessing that he had not kept faith with him, and saying that he would do all within his power to make Beethoven's music known in England. Beethoven referred to the matter in a letter to Sir George Smart, satirized by Thackeray in "The Ravenswing" as Sir George Thrum. In April, 1819, Beethoven wrote to Ries: "The notices which Neate sent me about the almost failure of the three overtures vexed me. Here (Vienna) each one in its way not only pleased, but the two in E-flat and C created a strong impression. The fate they met with at the Phil. Soc. is inconceivable to me." The Philharmonic Society did not perform the overture until March 29, 1841.

***

The overture to "King Stephen" has been played in Boston at Theodore Thomas concerts: October 15, 1870; January 29, 1874; December 11, 1875; March 20, 1878.

Philharmonic Orchestra: December 1, 1881.

Boston Symphony Orchestra: November 21, 1885; April 21, 1894; April 18, 1896; April 20, 1901; November 25, 1911.

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ERRATUM: Information published in the Programme Book of October 31–November 1, 1919, about first performances of Stravinsky's works was derived from English journals and French annals contemporaneous with the productions. In certain instances this information was erroneous. Thus Mr. Monteux conducted the first complete performance of "L'Oiseau de Feu" in London before the performance on June 18, 1912, led by Rhené-Baton (page 253). He, not M. Tcherepnine, conducted the first performance of "Petrouchka" at the Châtelet, Paris, in 1911 (page 259). Mr. Monteux, not Emile Cooper, led the first performance of "Le Rossignol" at the Paris Opéra in 1914 (page 261).

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FRIDAY AFTERNOON, NOVEMBER 21, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 22, at 8 o'clock

Handel . Concerto Grosso No. 5 in D major, for String Orchestra
(Edited by G. F. Kogel)

(Solo violins—Messrs. F. Fradkin and J. Theodorowicz;
solo viola—F. Denayer; solo violoncello—J. Bedetti.)

I. Introduction: Allegro.
II. Presto.
III. Largo.
IV. Minuet.
V. Allegro.

Balakireff . . "Thamar," Symphonic Poem for Orchestra (after a Poem by Michail Lermontoff)

Dukas . . . "Polyeucte," Overture to Corneille's Tragedy
(First time at these concerts)

Schmitt . . . "The Tragedy of Salome" Suite for Orchestra
(after a poem by Robert d'Humieres)

There will be an intermission of ten minutes after Balakireff's "Thamar"

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String Quartet in D major . . . . . A. Borodin
Sonata for violin and piano, Op. 13 . . . . . Gabriel Faure
Quintet for piano and strings, Op. 34 . . . . . Johannes Brahms

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On the Banks of Allan Water . . . . . Lady C. S.
Come Lasses and Lads . . . . . Old English
Turn Ye to Me . . . . . Arr. by Malcolm Lawson
Cherry Ripe . . . . . Horn

II.

By the Window
Since I am Once More Alone } . . . . . Tschaikowsky
My Native Land
The Wounded Birch } . . . . . Gretchaninoff
Love . . . . . Bleichmann

III.

Vieille Chanson Espagnole . . . . . Aubert
La Mort des Oiseaux . . . . . Pesse
LeReve . . . . . Grieg
Colombine . . . . . Poldowski
Hantise d'Amour . . . . . Szulc

IV.

The Shepherdess . . . . . Horsman
River Dream . . . . . Goring Thomas
The Icycle . . . . . Bassett
Songs from the Chinese . . . . . Bantock
a From the Tomb of an Unknown Woman *b* A Feast of Lanterns

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PIERRE MONTEUX, Conductor

Programme of the

Sixth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, NOVEMBER 21

AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 22

AT 8.00 O'CLOCK

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Ribarsch, A.	Sauvlet, H.	Di Natale, J.	Henkle, R.
Traupe, W.	Goldstein, H.	Ringwall R.	Farwell, E.
Thillois, F.	Goldstein, S.	Pinfield, C.	Fiedler, A.
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Langley, A. Kurkdjie, N. Blackman, A.

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Denayer, F.	Berlin, V.	Van Veen, H.	Kay, W.	Grover, H.
Wittmann, F.	Van Wynbergen, C.	Shirley, P.	Blumenau, W.	Salis, J.

Violoncellos.

Bedetti, J.	Miquelle, G.	Nagel, R.	Belinski, M.	Warnke, J.
Schroeder, A.	Keller, J.	Barth, C.	Fabrizio, E.	Stockbridge, C.

Basses.

Kunze, M.	Jaeger, A.	Ludwig, O.	Agnesy, K.
Gerhardt, G.	Seydel, T.	Schurig, R.	Frankel, I.

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Hain, F.	Hess, M.	Mager, G.	Mausebach, A.
Gebhardt, W.	Folk, G.	Kloepfel, L.	Kenfield, L.

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II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

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I. Allegro con brio.
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IV. Allegro.

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William Foster Apthorp intimately connected with the music life of the period; widely read and highly respected as a learned and brilliant critic; the editor of these programme-books from October 14, 1892, to May 4, 1901, contributed to the Boston *Evening Transcript* of September 30, 1911, an article about the early years of the orchestra. An extract from this article is now of peculiar interest:—

"Thursday, March 3, 1881, is a memorable date in Boston musical annals, although it may be doubted whether more than one person suspected it at the time. On the afternoon of that day came the eighth; and last, of the sixteenth season of Symphony Concerts given in the Music Hall by the Harvard Musical Association, an affair which surely no one in those days—with the possible exception of John Sullivan Dwight—regarded as an 'event.' It was nevertheless eventful. The fifth number on the programme was:

HENSCHEL, Concert Overture (MS. 1870), first time.

"This was conducted by the composer in person; and hereby hangs the tale.

"The Harvard Musical Association's Symphony Concerts, begun in December, 1865, and immensely successful at first, had been for some years dragging out a rather neglected and financially feeble existence; and there seemed little chance of anything turning up to check their decline. Most people who cared to think about the matter at all

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thought our local musical conditions in a discouragingly bad way; for very few knew that, for several years, there had been a man in Boston with a whole new scheme of symphony concerts fully matured in his head, and ready to subsidize them out of his own pocket; and, of these few, only one or two had any inkling of who the man was. But he was there, waiting patiently for but one thing to enable him to make his scheme a fact. This man, as all Boston soon found out, was Mr. Henry L. Higginson. The whole plan was his conception, and, like Colonel Sellers, he was only waiting for a 'missing ingredient,' for an orchestral conductor in whom he should have sufficient confidence to warrant his taking the first practical step. And it was the H. M. A. Symphony Concert of March 3, 1881, that at last brought this 'missing ingredient' to his appreciative notice.

"Miss Lillian Bailey, the admirable young soprano, had recently returned from Europe for a concert tour in this country, bringing in her train her London teacher, Mr. Georg Henschel, the baritone, who soon afterwards married her. Both sang at the concert in question, which billed a quite unusual array of solo performers; for, beside the two artists already named singing solos and a duet, Dr. Louis Maas played a pianoforte concerto of his own. There were only three purely orchestral numbers on the programme, one of which was Mr. Henschel's

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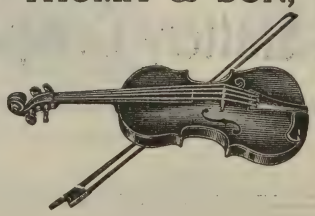

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overture; and the H. M. A. concert committee had willingly granted his request to be allowed to conduct it himself. The result was an overwhelming 'Veni, vidi, vici' success. It may even be said that the quality of the composition itself was well-nigh lost sight of in the general enthusiasm for the vigor, power, and effectiveness of the performance. Here seemed to be a man who held an orchestra in the very hollow of his hand, and could make it do what he list! Mr. Higginson, who was in the audience, may be fancied as breathing a soft, but heartfelt, 'Eureka!'

"Whether his mind was made up on the spot, or he first consulted some of the professional friends whose opinion he was accustomed to value, the present writer knoweth not. Certainly he was quick in proceeding to action. The Boston Symphony Orchestra was very soon formed, with Mr. Georg Henschel as conductor and Bernhard Listemann as concert-master. The opening concert was given in the following fall, in the Music Hall, on Saturday evening, October 22, 1881."

***

The conductors that followed Mr. Henschel all aided, in one way or another, Major Higginson in the carrying out of his purpose. Not only the concert-masters, but the many virtuosos in the various choirs of instruments, dead or no longer connected with the organization, influ-

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enced capable and emulous associates, all united in the desire for a perfect ensemble and an ideal interpretation.

This orchestra, which is one of the chief glories of Boston, and has made the name of the city famous throughout the musical world, is the work of Major Higginson. Dukes, princes, kings, in years gone by maintained orchestras for their own pleasure. It was reserved for a citizen of Boston to found an orchestra and then support it with more than princely munificence. He pursued his purpose, not knowing discouragement, never chilled by temporary lack of appreciation.

It was a great thing to establish this orchestra; to spare no cost in the acquirement of the best orchestral players without regard to nationality; to secure the services of brilliant conductors. It was also a great thing to give full liberty to the conductors in the choice of works to be performed.

Major Higginson, as a young man, studied music and formed a musical taste, but he did not allow his own taste to dictate a programme. He was unwilling to impose his taste upon the audiences that in a large measure aided his undertaking. He had his likes and his dislikes, but no conductor was hampered by them; no programme voiced them. He was behind the orchestra; he did not stand between it and the public.

Thus while he was alive he had built for himself a monument: not of marble or bronze to his own glory, but a sonorous, euphonious, eloquent witness to his love of music, his generosity, his regard for his fellow-men. Five years ago, at the celebration of his eightieth birthday, he heard many glowing tributes, for he was prominent in various walks of life. Surely no tribute could have been more grateful to him and more significant than this simple statement: He was the founder and the sustainer of the Boston Symphony Orchestra.

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Unfinished Symphony in B minor . . . . . Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister

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of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, towards the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swansong, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story

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cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscrpts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," anwered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

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1. Liebesklage } . . . . . *Herbeck*
2. Jägerglück }
(First time.)
Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothmess of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel conductor.

The symphony remained a fragment, as "Christabel," until a Ber-

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liner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in violoncellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote William Foster Apthorp: "I

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have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the violoncellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by violoncellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, Andante con moto, E major, 3-8, is in sonatina form, "the sonata form without the free fantasia." The first theme is

in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the violoncellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

***

The following sketch of the Unfinished Symphony is taken from Edmondstoune Duncan's* "Schubert." After quoting Felix Weingartner's remarks,—"Schubert was the lyric musician *par excellence*. Whatever he wrote, the most serene as well as the most tragic work,

* Wiliam Edmondstoune Duncan, composer, pianist, organist, critic, was born at Sale, England, in 1866. He studied at the Royal College of Music and afterwards with Sir George A. Macfarren. He holds a professorship at the Oldham College of Music. The list of his works includes an opera, "Perseus," and ode, "Ye Mariners of England," Ode to Music (words by Swinburne), Sonnet to the Nightingale (Milton), orchestral pieces, a mass and other music for the church, chamber music, organ pieces, piano pieces, songs.

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seems as it were imbued with that infinitely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music,"—Mr. Duncan says:—

"It is difficult, perhaps, to realize that Schubert never saw the sea; never lent an ear to that wonderful voice which since the foundations of the earth were laid has chanted its ancient ditty, whenever Dame Nature was in the mood to make melody in her heart. I have never yet heard Schubert's beautiful tone-poem—the B-minor symphony—without being put in mind of the salt-flavored breeze, the splendid underlying pulsation of its waves, and the freedom and expanse which a wilderness of waters conveys to the mind. It is not for a moment suggested that anything of the kind was in Schubert's mind's eye, since the emotion which his tone-poem breathes might have been called into being by widely different objects (or causes), or indeed its true source might—nay, probably would—have baffled its human agent to define.

"A threefold subject may be a technical misnomer, but it is the description which best fits the opening subject-matter of this movement. The first section of this threefold subject (to retain the appellation) is shown in the eight bars quoted above." Mr. Duncan gives thematic illustrations. "These have all the significance of an introduction, and surely one of the simplest ever designed. That they are not a mere introductory feature is afterwards proved by the phrase being

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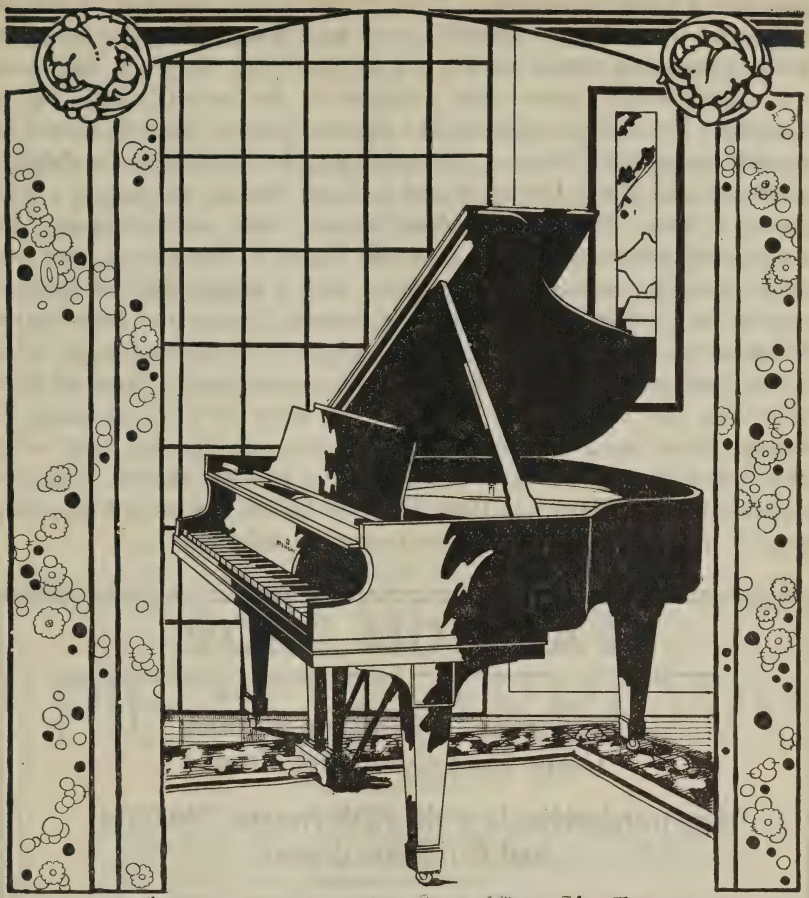

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treated as an important and integral part of the leading theme. The second part of the threefold theme-material is seen in bars 9, 10, announced by all the strings. It is plainly in the nature of an accompaniment (and a very beautiful one) to a song. But the complete subject does not unfold itself until we reach bar 13, when the oboes and clarinets—in unison—give utterance to the melody which was in waiting. Beneath this appears the stringed passage (slightly modified) quoted immediately above. Attention may be directed to the delicate gleam of color which the horns and bassoons cast on the picture a brief moment later. Thought succeeds thought with ever-increasing interest and excitement until a powerful climax is wrought and the key of the tonic is reached. Here we meet with a simple little modulation —quite magical in its neatness and beauty (horns and bassoons)— which serves to introduce the second subject. So natural is the transition that any one might hear the movement many times without observing the unusual key to which we have been led—namely, G major. Here again the accompaniment precedes the air; but, being identical with that which accompanies the melody quoted, I do not separate them. The strain (first delivered by the 'cellos) is a haunting one, such as the poet had imagined when he tells us:—

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"A fuller statement follows, where the upper strings take up the song in place of the mellow-voiced 'cellos. The blank bar suggests a sudden break in the blissful dream; we are once more face to face with stern realities.

"This second theme readily lends itself to imitation and other devices—such as the employment of sections of the main melody for the purpose of episode, etc.—and of these Schubert is not slow to avail himself. Indeed, throughout the whole work he seems to be unusually economical of his material, and little or nothing is introduced which does not afterwards unfold many other beauties. We may pass to the codetta, formed of a portion of the second subject, and employed in imitation, as the illustration of our remark. The modulation which induces the repeat is a model of directness; nor is it overlooked in the development.

"The free fantasia is truly wonderful. One may hear such mystic sounds in some desolate place where the tide breaks complainingly over the low-lying rocks. It is as a song of forgotten ages; it touches on the mystery of life and death, the yearning of man, the futility of despair. The mood changes, and Hope (with its trumpet-call) regains its hold upon us. . . . Throughout this part of the work the texture is

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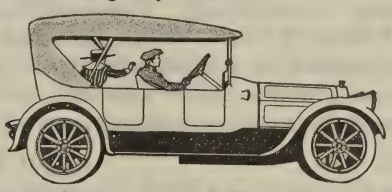

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"Melody such as is here must have come from fairyland"—Mr. Duncan is now speaking of the second movement—"or from some enchanted country which composers would fain visit could they bring away such strains. There seems scarce any analogy for the inspiration of this movement; we may look in vain for anything at all resembling it in the works of Mozart or Beethoven. The strange blending of peace and passion—and the almost religious atmosphere of the whole—find a counterpart in the well-known passage in the 'Merchant of Venice':—

'How sweet the moonlight sleeps upon this bank!
Here we will sit, and let the sounds of music

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Become the touches of sweet harmony.
Sit, Jessica; look, how the floor of Heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.'

"Extremely delicate contrasts of horns and bassoons (with a pizzicato bass) and violins, violas, and 'cellos, mark the opening of this delicious movement. A break from this quiet vein occurs at bar 33, where the trombones and trumpets utter a broad theme in strong contrasts to the stringed octaves. Repeated in sequential steps, the passage acquires considerable force and character; then it 'dwindles and blends like a peace out of pain,' and flutes, clarinets, and bassoons take up the original tender air. The device of introducing a new theme from sustained single sounds (which keep the ear in an expectant attitude) is here employed with remarkable success. The second

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principal theme (clarinet solo) thus makes its appearance in the relative minor (C-sharp minor). Who could believe that this plaintive melody—faintly breathed by clarinet, oboe, or flute—should shortly appear clad in thunder—pealed forth by the full orchestra? A new and delightful feature of the continuation of the movement is the duet between 'cellos and basses on the one part and the first and second violins on the other. The return from C to E is a most poetic device, with oboe, flute, horn, and clarinet gently calling to one another, while the strings slowly glide to the appointed key (E major). In the repetition much of the material is untouched; the second theme, however, now appears in A minor in place of C-sharp minor. An especially beautiful and prolonged coda closes the movement.

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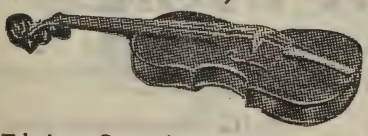

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impression conveyed by the title 'Unfinished' is realized to any extent by the hearer of the symphony. The unity of the four-movement type of symphony (or sonata) is probably an illusion of habit which works like Beethoven's Sonata in E minor (Op. 90) or that in F-sharp (Op. 78)—another two-movement sonata—were intended to illustrate."

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(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897.)

This concerto was performed for the first time at Budapest, from manuscript, November 9, 1881, when the composer was the pianist.*

The first performance in Boston was at a concert of the Boston Symphony Orchestra, March 15, 1884, when B. J. Lang was the pianist. The concerto has been played here at these concerts by Carl Baermann, March 20, 1886, December 8, 1888; Rafael Joseffy, January 18, 1896, December 31, 1904; Adele aus der Ohe, February 11, 1899; Ossip Gabrilowitsch, February 16, 1907; Harold Bauer, February 26,

* The statement made by Miss Florence May in her Life of Brahms (Vol. II., p. 194) that the first performance was at Stuttgart on November 22, 1881, is incorrect.

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On April 8, 1878, Brahms in company with Dr. Billroth and Carl Goldmark made a journey to Italy. Goldmark, who went to Rome to be present at the last rehearsals of his opera 'Die Königin von Saba," —production was postponed until the next year on account of the illness of the leading soprano,—did not accompany his friends to Naples and Sicily. Returning to Pörtschach, Brahms sketched themes of the Concerto in B-flat major on the evening before his birthday; but he left the sketches, in which "he mirrored the Italian spring turning to summer," undeveloped.

His violin concerto originally contained a scherzo movement. Conferring with Joachim he omitted this movement. Max Kalbeck thinks that this Scherzo found a home in the second pianoforte concerto.

In March, 1881, Brahms started on a second journey in Italy, and visited Venice, Florence, Sienna, Orvieto, Rome, Naples, and Sicily. He returned to Vienna on his birthday of that year with his mind full of Italian scenes in spring-time and with thoughts of the pianoforte

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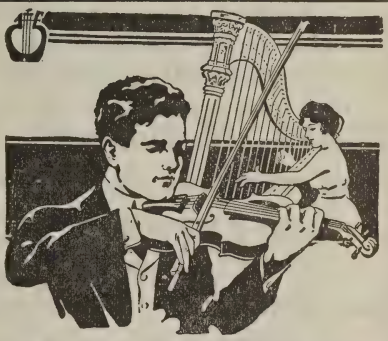

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concerto inspired by the first visit. On May 22 he went to Presbaum, near Vienna, and lived in the villa of Mme. Heingartner. In 1907 Orestes Ritter von Connevay, then the possessor of the villa, erected a monument to Brahms in the garden. A bronze bust stands on a stone pedestal, and an iron tablet bears this inscription: "Here in the summer of 1881 Johannes Brahms completed 'Nänie,' Op. 82, and the pianoforte concerto, Op. 83." Brahms was moved by the death of Anselm Feuerbach, the painter, to set music to Schiller's poem "Nänie," for chorus and orchestra.

Miss May says in her Life of Brahms that the manuscripts of "Nänie" and portions of the concerto were soon lent by Brahms to Dr. Billroth,* "the concerto movements being handed to him with the words 'a few little pianoforte pieces.'" "It is always a delight to me," wrote Billroth, "when Brahms, after paying me a short visit, during which we have talked of indifferent things, takes a roll out of his great-coat pocket and says casually, 'Look at that and write me what you think of it.'"

Mr. Kalbeck, the exhaustive—one might add, the exhausting—biographer of Brahms, says that Elisabet von Herzogenberg was the first to know something about the existence of the concerto. In the

*Theodore Billroth, the eminent Viennese professor of surgery, was born at Bergen, on the island of Rügen, April 26, 1829. He died at Abazzia, February 6, 1894. He was a thoroughly educated musician. His book "Wer ist Musikalisch?" was edited by Hanslick and published in Berlin in 1896.

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Brahms-Herzogenberg Correspondence, edited by Kalbeck and translated into English by Hannah Bryant (New York, 1909), is a letter written by Brahms to Elisabet from Pressbaum, July 7, 1881. In it he says: "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear I have worked this udder, which has always yielded good milk before, too often and too vigorously." In a footnote, Kalbeck says that the concerto was completed on July 7; on July 11 Brahms sent the whole of it to Billroth with the note: "I am sending you some small pianoforte pieces." In her answer Elisabet thanked Brahms for the news of "a tiny, tiny pianoforte *Konzerterl* with a tiny, tiny *Scherzerl* and in B-flat—the true and tried B-flat." "*Scherzerl*," Mr. Kalbeck takes pains to inform us, "is the name given to the crusty ends of a long roll of bread in Vienna."

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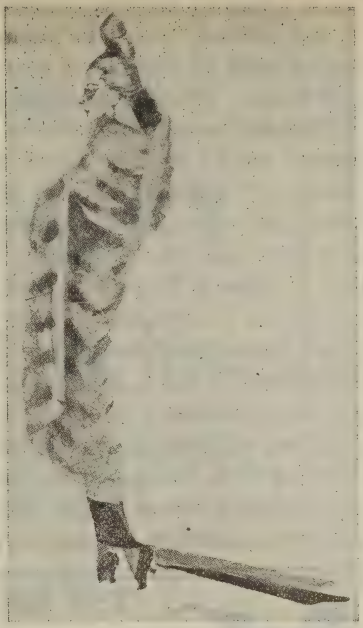

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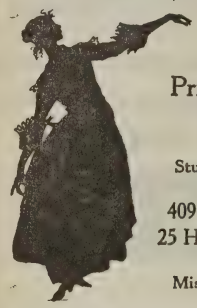
In a letter to Billroth accompanying the concerto, Brahms begged him not to show "the little pianoforte pieces" to any one and to return them as soon as possible; if they interested him, he would like a word about them. Billroth immediately wrote out his opinion. He praised the "musical music," rejoiced in the happy mood, said that the second concerto was to the first as the man to the youth, but he thought the "charming" Scherzo hardly in keeping with the simpler form of the first movement. This Allegro appassionato put between the Allegro non troppo and the Andante gave the concerto the form of a symphony. Indeed, Hanslick, Reimann, and others have described the concerto as "a symphony with pianoforte obbligato." But Brahms did not insert the Scherzo for the sake of symphonic form; he feared that without it the "Adagio mood" would dominate the work. Billroth, who afterwards wrote to Wilhelm Lübke that the Scherzo could be omitted without injury, for, interesting as it was, it was unnecessary, conferring with Brahms in the matter, received the answer that, as the first movement was so simple, there was need of a vigorous and passionate movement before the simple Andante.



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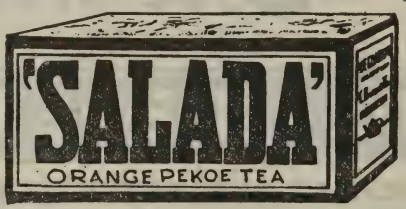

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The concerto was published in 1882 with the dedication to "his dear friend and teacher Eduard Marxsen." * An edition for two pianofortes was also published in 1882. It was made by Brahms.

At the first performance at Budapest in a Philharmonic concert in the Redouten Saal, the concerto followed, as second number, Cherubini's "Medea" overture. Brahms's Academic Festival overture and C minor symphony followed. They were new to Budapest. The composer conducted them. Alexander Erkel conducted the orchestra of the National Theatre in the performance of the concerto.

Brahms's friends in Vienna first knew the concerto in the version for two pianofortes played by Brahms and Brüll at Ehrbar's pianoforte establishment. The hearers were Billroth, Hanslick, Richter, and Kalbeck.

The concerto was played by Brahms at Stuttgart, November 22, 1881; at Zurich, December 6, 1881, when "Nänie," conducted by him, was performed for the first time; at Meiningen, November 27; at Berlin by him with the Meiningen orchestra led by Bülow; at Baden-Baden, December 16; at Breslau, December 20; at Vienna, December

* Marxsen was born on July 23, 1806, at Nienstädten near Altona. He died at Altona, November 18, 1887. He studied at Altona, Hamburg, and in 1830 atVienna; then he made Hamburg his home and taught there. Brahms at the age of twelve began to study with him at Altona and made his first appearance as a pianist, November 20, 1847, at Hamburg. Marxsen received the title of Royal Music Director in 1875.

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26, where the success was dampened by the composer's "uneven and at times heavy performance." The concerto was heard in other cities: Kiel, Bremen, Hamburg, Münster, Utrecht, Frankfort.

At Leipsic, January 1, 1882, the concerto was coolly received. Elisabet von Herzogenberg sent Brahms the press notices. The *Musikalisches Wochenblatt*, friendly to Brahms, admitted that the attitude of the public towards Brahms's new compositions—the concerto and the two Rhapsodies, Op. 79—was rather apathetic. "One can hardly say that the *Gewandhäusler* showed any particular appreciation of their guest's importance in general, or his new work in particular." Elisabet wrote: "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." When Hans von Bülow gave three concerts in Leipsic in March, 1882, with his Meiningen orchestra, he devoted two of them respectively to Beethoven and Brahms. The applause that followed the movements of Brahms's C minor symphony did not satisfy Bülow, who asked the orchestra to repeat the third

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movement. After the work was concluded, he addressed the audience: "He had," he said, "arranged the Brahms programme by express command of his Duke, who had desired that the Leipsic public should know how the symphony should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1."

Brahms's last appearance as a conductor was at Eugen d'Albert's concert in Berlin, January 10, 1896. He then conducted his two pianoforte concertos and the Academic Festival overture.

***

The accompaniment of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

I. Allegro non troppo, B-flat major, 4-4. The movement opens with hints at the first theme. The horn gives out a phrase, which to Kalbeck is the awakening cry of Spring to cross the Alps, and to inspire the longing heart of the composer with a new romantic feeling. The pianoforte answers this phrase; there is another horn phrase with an answer. The wood-wind, strengthened later by strings, completes the period. Cadenza-like passage-work for the pianoforte alone follows. This leads to a tutti in which the first and second themes, also subsidiary

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themes, are exposed. A long and elaborate development comes with the repetition. The successive appearances of the various themes are interspersed with ornate passage-work. The free fantasia is also long and elaborate. It ends pianissimo with arpeggio effects for the pianoforte, and leads to the re-entrance of the first theme. The third section begins in about the same manner as the movement itself did, but the development adheres as a rule to the scheme laid out in the repetition portion of the first part. The Coda is in the shape of decrescendo passage-work with ornamental arpeggios for the pianoforte. A few fortissimo measures bring the close.

II. Allegro appassionato, D minor, 3-4. Miss May, having quoted Brahms's answer to Billroth, says: "If anything of the usual meaning of the word 'simple' is to be attached to its use here—*i.e.*, something without complication and easy of comprehension—it must be said that the second movement of the concerto, in spite of its passionate character, is very much simpler than the first. Its plan, whilst containing points of originality, is perfectly symmetrical, and stands out in well-balanced proportions clearly evident to the imagination. The first movement, on the other hand, is extraordinarily difficult to grasp as a whole, partly on account of its great length, but still more from the ambiguity of the rôle assigned to the solo instrument on its entry after the first

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orchestral 'tutti.' . . . Brahms would almost seen . . . to have deliberately degraded the pianoforte from its legitimate position as dominant factor in its own domain. True, it enters with eight bars' quasi-improvisatory restatement of the principal theme, but it sinks immediately afterwards to occupy the subordinate rôle of the answering voice in a kind of antiphonal duet with the orchestra, which it imitates almost servilely, fragment by fragment, during a lengthy succession of bars. This method of treatment robs the solo, not only of its effect, but almost of its very *raison d'etre*, and, by blurring the outline of the movement, is probably chiefly answerable for the sense of fatigue, to which even Billroth confessed, that most people feel after listening to a performance of the entire work."

The second movement is in the form of a Scherzo. A middle section in D major answers for the traditional Trio. The development is unusually long.

III. Andante, B-flat major, 6-4. The movement opens with the announcement and development of an expressive theme, sung first by a solo violoncello and then by first violins and bassoons. There is a resemblance between this theme and the melody of Brahms's song, "Immer leiser wird mein Schlummer"; but Kalbeck says that Brahms

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had no thought of quoting himself, for he did not know Linggs' poem until five years later and set music to it in 1886. (There is also in this movement a reminder of Brahms's "Todesehnen," composed in 1878.) The pianoforte enters afterwards with free preluding passages. The orchestra takes up the chief theme again. There is a figuration of a varied character for the pianoforte (B-flat major, B-flat minor). A transitional passage in B major leads to the last return of the theme, at first in B major and then in B-flat major. The orchestra uses it for the Coda, while the pianoforte has trills and arpeggios.

IV. Allegretto grazioso, B-flat major, 2-4. The finale is in full rondo form. There are three themes: the first a lively one announced by the pianoforte and developed at length by it and the orchestra; a more cantabile theme of a Hungarian character in thirds and sixths, given out alternately by strings and wood-wind with an arpeggio accompaniment for the pianoforte; and a playful theme, which first appears in the pianoforte with a pizzicato string accompaniment. These themes are developed elaborately. There is a long coda, un poco più presto.

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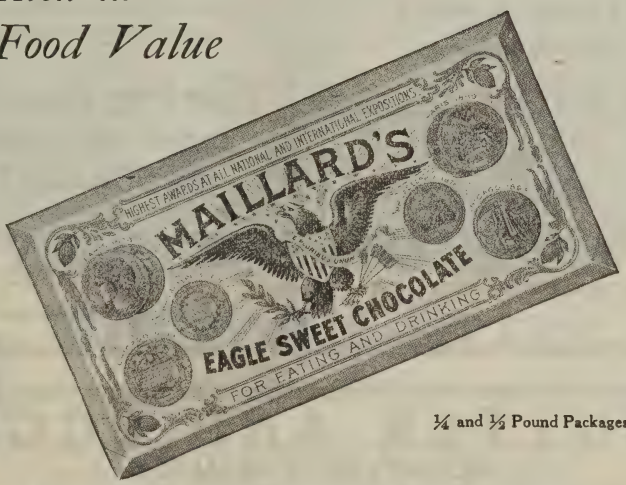

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Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from his sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theatre an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with

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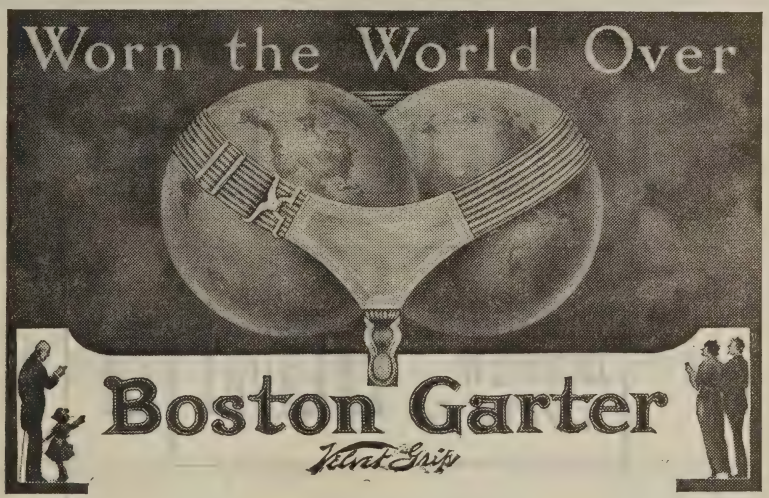
chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



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"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of

melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not

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"The adagio" *—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

* Indifference of Berlioz to exact terminology is not infrequently shown in his essays.

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and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are

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inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

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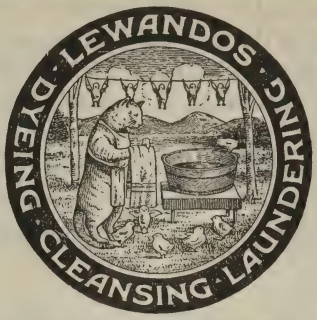

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Symphony in B-flat, Op. 20 . . . . . Ernest Chausson

(Born at Paris in 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of Mr. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Mr. Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, January 19, 1906: the second performance was on October 20, 1916.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, four trumpets, three trombones, one bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

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I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, violoncellos, double-basses, clarinet, horn). The composer establishes at once the mood and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastice reality. Strings and woodwind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and violoncello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, violoncello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape,

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but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the intial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

II. Très lent (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by violoncellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

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marks the beginning of the last movement. It is followed at once by a rapid figure for the violoncellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard (violoncellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices, it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major. A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords,

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and the basses repeat, purely and majestically, the first measures of the introduction.

* * *

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

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Mme. Louise Homer (Mrs. Sidney Homer) was born at Pittsburgh, Pa. Her maiden name was Beatty. She studied singing in Philadelphia, but her chief vocal teachers were Mr. William L. Whitney of Boston, then a member of the faculty of the New England Conservatory of Music, and the late Fidèle Koenig of Paris. A student in Boston, she sang in Mr. G. W. Chadwick's choir at the Columbus Avenue Universalist Church. In 1895 she was married to Mr. Sidney Homer, the composer, and the next year she went to Paris, where she studied eighteen months with Koenig and with Paul Lhérie * (for dramatic action).

Her first appearance in Paris was at a symphony concert, when she sang a work composed for her by Antoine Savard. The conductor was Vincent d'Indy. She made her début at Vichy in June, 1898, as Leonora in "La Favorita." She also took the parts of Delilah, the Queen in "Hamlet," Ortrud, and Margared in "Le Roi d'Ys" during the season of three months at Vichy. An operatic season of six months at Angers followed. From Angers she went to Covent Garden, London, where she made her first appearance as Amneris, May 14, 1899. The following winter she was engaged as first contralto of the Monnaie at Brussels, and she was the first to impersonate Mme. de la Haltière in Massenet's "Cendrillon" at that opera-house. She returned to Covent Garden in the spring.

Mme. Homer made her first operatic appearance in America as a member of the Metropolitan Opera House Company, of New York, at San Francisco, November 14, 1900, as Amneris. She has sung at festivals, in orchestral concerts, and in recitals throughout the country.

* Lhérie, whose real name was Lévy, created the part of Don José in "Carmen."

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She has sung at concerts of the Boston Symphony Orchestra in Boston as follows: October 15, 1904 ("Inflammatus et Accensus," from Dvořàk's "Stabat Mater"; also as a member of the quartet in "Quis est Homo" from the same work); October 14, 1905 (Liszt's "Loreley" and scene "Just God!" and aria "My Life fades in its Blossom" from Wagner's "Rienzi," Act III., No. 9); October 9, 1909 (Saint-Saëns's "La Fiancée du Timbalier," Liszt's "Loreley," Brahms's "Sapphische Ode," and Schubert's "Allmacht," all with orchestra); April 17, 1914 (Bach, "Erbarme dich" from the "Passion according to Matthew"; Gluck, "Divinités du Styx" from "Alceste"; Verdi, "O Don Fatale" from "Don Carlos"); January 19, 1917 (Bach, "Es ist vollbracht," and "My Heart ever Faithful"; Homer, "From the Brake the Nightingale," "Sing to me," "The Song of the Shirt.").

Her chief appearances in Boston since her return from Europe have been as follows:—

Opera (as a member of the Metropolitan Opera House Company:—
Siebel, April 1, 10, 1901, Boston Theatre.
Amneris, Boston Theatre, April 3, 1901; March 10, 1902; April 1, 1903; April 11, 1904; Boston Opera House, March 28, 1910; April 7, 22, 1916.
Urbain, April 13, 1901; March 19, 1902.
A Lady of the Queen of Night ("Magic Flute"), March 13, 22, 1902; April 2, 1903.
Hedwig ("Manru"), March 15, 1902.
Venus, March 17, 1902.

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Emilia, March 21, 1902.
Azucena, March 26, 1903; April 8, 1908; Boston Opera House, April 12, 1916.
Fricka, April 7, 1904.
Lola, April 8, 1904; March 8, 1905.
Laura ("La Gioconda"), March 10, 1905.
Magdalene ("Die Meistersinger"), March 11, 1905.
Brangaene, April 11, 1908; Boston Opera House, April 5, 1916.
Nancy, Boston Opera House, March 30, 1910.
Ortrud, Boston Opera House, April 17, 1912.
When "Tristan und Isolde" was performed for the first time by the Boston Opera House Company, February 12, 1912, Mme. Homer took the part of Brangaene.

Boston Symphony Concerts: Noted above.
Handel and Haydn: Dubois's "Paradise Lost," February 8, 1903; February 7, 1904; Verdi's Requiem, March 2, 1919.
Berlioz's "Damnation of Faust," July 8, 1903, a performance conducted by Mr. B. J. Lang for the entertainment of visiting teachers in convention.

She sang in aid of the Frances E. Willard Settlement, December 2, 1915.

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This is the fourth of six songs with words by Chr. F. Gellert. The set, dedicated to Count Browne, was published at Vienna towards the end of 1803.

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Vernimm, o Mensch, ihr göttlich Wort!

Wer trägt der Himmel unzählbare Sterne?
Wer führt die Sonn' aus ihren Zelt?
Sie kömmt und leuchtet und lacht uns von, ferne,
Und läuft den Weg, gleich als ein Held.

The heav'ns with praise to the Lord are abounding,
His Name to bear afar they rejoice;
The earth, the sea, to His honor are sounding;
Give ear, O man, to Nature's voice.

The stars above us, who is it upholdeth,
Who leadeth from his tent the sun—
He cometh laughing, his glory unfoldeth,
A giant, who his course would run.

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Air, "Ombra mai Fù," from the Opera "Serse," Act I., Scene I.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The opening scene of this opera in three acts, first performed in London, April 15, 1738, represents "a summer-house near a most beautiful garden, in the middle of which is a plane tree." Xerxes is under this tree.

Recitative:—

Frondi tenere e belle del mio plantano amato per voi risplenda il fato. Tuoni, lampi, e procelle non v' ol traggeno mai la cara pace nè giunga a profanarvi austro rapace.

Air:—

Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più.

Recitative:—

Tender and beautiful leaves of my beloved plane tree, splendid your destiny! Thunder, the lightnings and tempests never disturb your dear peace, nor does the greedy southwind join in violating it.

Air:—

There never was a sweeter shade of a dear and lovely plant.

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The air sung by Xerxes, a soprano or mezzo-soprano, is in F major, 3-4, larghetto. The accompaniment is for strings, in full four-part harmony.

The opera was written in London between December 26, 1737, and February 14, 1738. Handel on the day before Christmas completed his opera "Faramondo," produced on January 7, 1738. The text, perhaps some of the music, appears to have been taken from "Xerse," an opera in three acts with prologue, libretto by Count Niccolò Minato, music by Francesco Cavalli, produced at the Theatre SS. Gio. e Paolo, Venice, in 1654. The libretto was published at Venice that year. Another edition, with added *intermedii,* was published at Palermo in 1658, in accordance with the production in that city.* The characters in this opera, as in Handel's, are Serse, Arsamene, Amastre, Romilda, Atalanta, Ariodate, and Elviro. The story is a foolish one. Xerxes and his brother Arsamene are in love with the Princess Romilda, but Romilda and her sister Atalanta both love Arsamene. Atalanta, jealous and malicious, contrives snares for the lovers. Ariodate, the favorite of Xerxes, and the father of the two girls, understands from remarks of the king that he wishes to

* See O. G. T. Sonneck's "Catalogue of Opera Librettos printed before 1800," Vol. I., p. 1159 (Washington, D.C., 1914).

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see Romilda and Arsamene wedded. The father, therefore, hastens to bring this about. Xerxes, hearing it, is furious, and is about to condemn them all to death, when a woman throws herself at his feet and offers herself for execution in the place of the guilty. This woman is Amastre, the king of Susa's daughter. She was promised to Xerxes at an early age, and has always been in love with him. Disguised in male attire, she has followed the incidents, and now strives to appease the wrath of the king. Xerxes pardons the offenders and weds Amastre.

This Italian opera was performed in the Grand Picture Gallery of the Louvre, Paris, on November 22, 1660. Cardinal Mazarin chose the work, which was then exceedingly popular in Italy. Lulli was commissioned to write music for the ballets between the acts. He was pressed for time and probably used music written before. The dances had no connection whatever with the action of the opera or its characters. Loret complained of the length of the performance he saw, for he sat, and not at ease, for eight hours without food and drink, but he praised the beauty of the music and the talent of the singers. He wrote a poem about it, which begins:—

Enfin, je l'ay vû le Xerxès
Que je trouvay long, par excès;
Mes yeux pourtant, et mes oreilles
Y remarquèrent cent marveilles,

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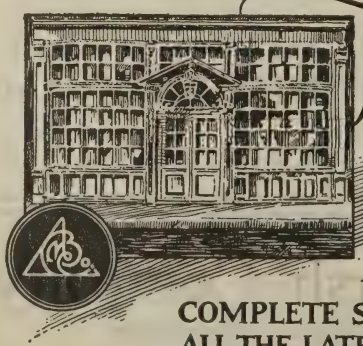

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Cavalli's "Xerse" was not a great success at the Louvre. The performance was inordinately long, the story was silly. "The employment of castrates to take the part of men and women, and the singular situation of the Rev. Filippio Melani, disguised as a man to represent the Princess Amastre, no doubt surprised the audience." M. Romain Rolland assures us that the opera is incredibly "monochromatic in sentiment and expression." M. Henri Prunières tells us that the music for Xerxes himself is very beautiful. In Venice it was designed for a contralto, and Cavalli's music to "Ombra mai fù" came immediately after the short orchestral movement that served as an overture.*

* * *

Handel's "Serse" contains both serious and comic scenes, after the manner of operas by Scarlatti and Keiser at the beginning of the eighteenth century, or like Handel's operas when he was first in Hamburg. There are four little choruses in "Serse," an unusual number at that time. There is a comic servant. The opera was dropped after the fifth performance, but it was published by subscription on May 30, 1838.

* There is a long description of Cavalli's "Xerse" as played at the Louvre in M. Henri Prunières's "L'Opéra Italien en France avant Lulli" (Paris, 1913), pp. 250–262.

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Dr. Burney, in his "General History of Music," describes "Serse" at length. He speaks of "a charming slow cavatina for Caffarelli: 'Ombra mai fù' in a clear and majestic style, out of the reach of time and fashion." It appears that the other singers were Francescina, Lucchesina, Montagnana. "I have not been able to discover the author of the words of this drama; but it is one of the worst that Handel ever set to music: for besides feeble writing, there is a mixture of tragi-comedy and buffoonery in it, which Apostolo Zeno and Metastasio had banished from the serious opera. However, it gave Handel an opportunity of indulging his native love and genius for humor; and the airs for Elviro, a facetious servant in this opera, are of a very comic cast."

Gaetano Majorano Caffarelli, a famous male soprano, was born at Bari, Naples, April 16, 1703. He died November 30, 1783, very rich, having purchased a dukedom and built at Santo Dorato a palace, over the gate of which he had inscribed, "Amphion Thebas, Ego domum." He studied at Naples under Porpora, and made his début at Rome in 1724 (or 1726). While he was in London in 1738 he was not in good health or voice. His great fame came later. David Garrick, hearing him at Naples in 1764, was more pleased by him than by all the other singers he had heard. "He *touched* me; and it was the first time I have been touched since I came into Italy." Dr. Burney heard him in 1770 in a room at Naples. "He was then sixty-seven; yet, though his voice was thin, it was easy to imagine from what he was still able to do, that his voice and

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talents had been of the very first class." Many stories are told of Caffarelli's incredible pride and presumption.

At the time Handel wrote "Serse" he was sore distressed. It is said that the many erasures in the manuscript "bear witness to the agitations which tormented the mind of the composer." For the last year he had suffered from rheumatism. He had an attack of paralysis and took the waters of Aix-la-Chapelle for six weeks, returning early in November, 1737, "greatly recovered in health," as was stated by the London *Daily Post*. But he was still a convalescent, and as an opera manager he had debts to pay. Queen Caroline, the wife of George II., died, and the king commanded an anthem for the funeral. Then came "Faramondo," the *pasticcio* of "Alessandro Severo" and "Serse."

Handel's partnership with Heidegger, principal lessee of the Haymarket Theatre, came to an end with the season 1734. Handel then took alone the theatre in Lincoln's Inn Fields and became an impresario. The nobility was offended by his proud attitude, and waged war against him. It became the fashion to sneer at him. Hence this reference to the composer in "Tom Jones," quoted by Schoelcher—but "Tom Jones" was not published until 1749: "It was Mr. Western's custom every afternoon, as soon as he was drunk, to hear his daughter play on the harpsichord; for he was a great lover of music, and perhaps, had he lived in town, might have passed for a connoisseur; for he always excepted against the

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finest compositions of Mr. Handel." Later in the year Handel took the Covent Garden Theatre, where Mlle. Marie Sallé, the famous French dancer, "expressed the various passions of love" to music by Handel,* and also figured in the final ballet of "Ariodante" and in other operas. In 1737 he had exhausted all his resources, spent £10,000 he had possessed, was obliged to close his theatre and suspend payments. Perhaps he was consoled by the fact that his rivals at the Haymarket had lost £12,000, and that Farinelli, having sung for them to empty houses, left England *à la sourdine,* as Burney put it.

What cut Handel to the quick was the threat of Del Pò, the husband of Mme. Strada, to arrest him for debt.

Anna Maria Strada of Bergamo was singing at Naples in 1725, where Quanz, the flute player and composer, heard her.

Handel, in 1729, went to Italy to engage a company for his partnership with Heidegger at the Haymarket. The *Daily Courant* of July 2, 1729, announced his return, and gave the names of the singers engaged; among them "Signora Strada, who hath a very fine treble voice, a person of singular merit." She was faithful to him through his troubles, singing in operas and oratorios. In 1733, the librettist Paolo Rolli, in a virulent letter to the editor of the *Craftsman,* alluded sneeringly to the fact that she was much in Handel's favor. The year before the *Daily Courant* contained

* See Chapter XIII. of "Mlle. Sallé," by Émile Dacier (Paris, 1909), for an entertaining account of the dancer under Handel's management.

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this curious note: "Whereas Signor Bononcini intends, after the serenata ("Acis and Galatea") hath been performed, to have one of his own, and hath desired Signora Strada to sing in that entertainment: Aurelio del Pò, husband of the said Signora Strada, thinks it incumbent upon him to acquaint the nobility and gentry that he shall think himself happy in contributing to their satisfaction; but with respect to this request, hopes he shall be permitted to decline it, for reasons best known to the said Aurelio del Pò and his wife." By 1734 the singers Senesino, Mme. Bertoli, Celeste Gismondi, Montagnana, had deserted Handel, but Mme. Strada remained. It is stated in Gerber's "Lexicon der Tonkünstler (1792) that Handel in 1741 was obliged, on account of pecuniary embarrassment, to let her go; that she thereupon returned to Italy.

Mrs. Delany heard her when she first arrived in London. "Her voice is without exception fine, her manner perfection, but her person very bad, and she makes frightful mouths."

Dr. Burney informs us that Mme. Strada made her first appearance in London on December 2, 1729, in Handel's "Lotharius." The air "Quel cor che mi donasti," "the first that Strada ever sung on our stage, seems chiefly calculated to display her fine and brilliant

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shake, for which there are more than thirty occasions in the course of this song. This singer had many prejudices to combat on her first arrival in this country: the enemies of Handel were of course unwilling to be pleased with any part of the entertainment he had provided for the public; the abilities of Cuzzoni and Faustina had taken possession of the general favor; and Strada's personal charms did not assist her much in conciliating parties, or disposing the eye to augment the pleasures of the ear; for she had so little of a Venus in her appearance that she was usually called the *Pig*. However, by degrees she subdued all their prejudices, and sung herself into favor, particularly with the friends of Handel, who used to say that by the care he took in composing for her, and his instructions, from a coarse singer with a fine voice, he rendered her equal at least to the first performer in Europe."

Del Pò, heeding the wishes of his wife, had contented himself

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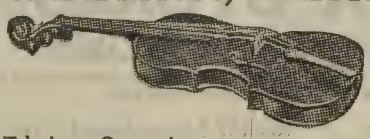

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with notes and promises, but as he could not let her on hire to advantage in the winter of 1737–38, for she did not sing with Heidegger, he threatened Handel's arrest. His friends came to the rescue. A benefit concert was given on March 28, 1738.* The net receipts were not less than £800. In May a marble statue of Handel, by Roubillac, was placed in Vauxhall Gardens.

* * *

Other operas with the Persian king as hero are "Xerxes in Abydos," music by J. P. Förtsch (Hamburg, 1689); "L'incoronazione di Serse," music by G. F. Tosi (Venice, 1691); "Serse," music by G. B. Bononcini (Rome, 1694); "Il ritorno di Serse," music by Marcos Portugal (Florence, 1795); "Argenide," M. A. da Palermo (Palermo, 1699); "Argenide," P. Scalabrini (Dresden, 1746) (Portugal's opera was first entitled "Argenide," and in London (1806) "Argenide and Serse"); "Il ritorno di Serse," music by S. Nasolini (Naples, 1816).

The air "Ombra mai fù," from Handel's "Serse," is now familiar through the preposterous arrangement known as "Handel's Largo." The arrangement by Joseph Hellmesberger is made for violin solo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, harp, the usual strings, and harmonium or organ *ad lib.* The air is transposed from F major

* Handel was at first unwilling. He said that this sort of concert was one way of asking alms.

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to G major. Hellmesberger made an earlier arrangement for violin, harp, pianoforte, and harmonium.

* * *

M. Romain Rolland, in his life of Handel (Paris, 2d ed., 1910), speaks of "the magnificent indifference" of the composer in choosing among the forms of art and various tendencies of music during his time. "All the tendencies of Europe at that period are reflected in his operas: Keiser's model, in his first works; the Venetian model in his 'Agrippina'—the model of Scarlatti and Steffani in the first operas at London, into which English influences, especially in rhythm, were soon introduced; then he rivalled Bononcini; then there were great efforts of genius to create a new musical drama, as 'Giulio Cesare,' 'Tamerlano,' 'Orlando'; then came the charming opera-ballets inspired by France, 'Ariodante,' 'Alcina'; then the operas in which the opéra-comique and the lightened style of the second half of the century appear, 'Serse,' 'Deidamia.' Had he continued to write operas, Handel would probably have tried still other styles, without making choice, as Gluck did, of a single one to master it.

"Without doubt, and it is the greatest fault of his operatic work, he was constrained by the conventions of Italian opera of the period

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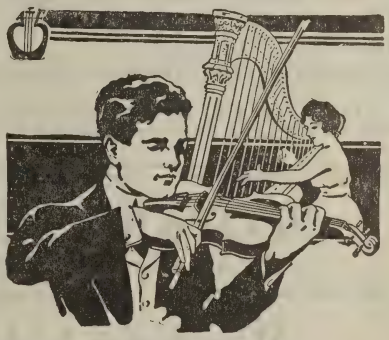

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and by the composition of his singing troop, to pass by the chorus, and to write operas for solo voices, with the chief rôles for the prima donna and the contralto; but whenever he could he wrote operas with choruses, as 'Ariodante,' 'Alcina'; and it was not his fault that he did not give to the tenor and the bass their place in the group of voices.* If it was not possible for him to break the uniformity of vocal *soli* by the addition of choruses, at least he gave life to these *soli* by the abundance and variety of the instrumental accompaniment. . . . And with what art did Handel always know how to define his melodies, to disengage the fine line, to make the most of the pure timbres of each instrument and each voice—now isolated, now united—and also silences! The contour of his melodies is more varied than is generally believed. Beginning with 'Almira' he employs successfully the form of little strophis *Lieder,* for which Keiser had given him the model; and never will he renounce the employment of those short, simple, touching, almost naked airs, in which the pure soul speaks; he seems even to return deliberately to these airs in his last operas, 'Atalanta,' 'Giustino,' 'Serse,' 'Deidamia.' He gives to Hasse and Graun the models of those cavatinas (airs in two sections) which they will later make much of. We also find in Handel's operas dramatic airs without a second section, or reprise. Even in the Da Capo arias what variety of forms!"

Concerning the question of ornamental treatment of Handel's

* In a footnote M. Rolland describes Handel's efforts to secure leading tenors and basses in Italy; how he wrote important parts for basses.—P. H.

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arias, M. Rolland concludes: "(1) The vocal ornaments were not improvised and left to the caprice of the singer, as has often been asserted; they were carefully noted in the music for the singer and in the score of the accompanying clavecinist. (2) They were not the simple caprice of thoughtless virtuosity, but the result of reflective virtuosity, and in keeping with the general style of the morceau; they served to accentuate more deeply the expression of the chief melodic lines. Would it be advantageous to restore these ornaments? Our taste has changed with the years. A too rigid reverence runs the risk of injuring great works of the past, by slavishly attaching itself to details of costume that have become obsolete, superannuated. Is it better to impose on the public of to-day the works of former times with all their wrinkles, deepened by the light of centuries, or to adapt them soberly to the manner of present feeling, that they may continue to work on us their beneficent spell? For my part. I think that the first thesis—both have advocates—

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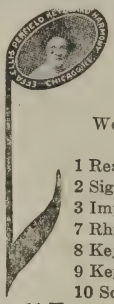

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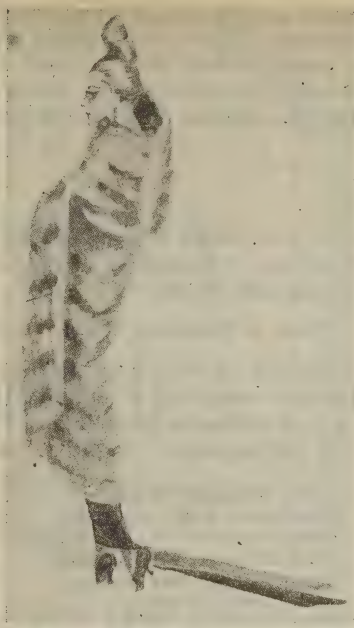

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should govern the publication of texts; the second, the musical performance. The mind should strive to know exactly the nature of the past. When that is done, life can and should claim its rights; it should be permitted to throw outside worn-out fashions, and preserve of a genius only that which is constantly alive."

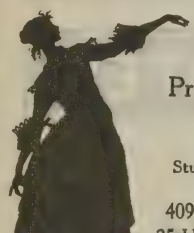
"Mein gläubiges Herze" ("My Heart ever Faithful"), from the Cantata "Also hat Gott die Welt geliebt" ("For God so loved the World") . . . . . Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This aria is from a cantata for Whitsuntide, "Feria 2 Pentecost," after the Gospel of John, iii., 16, among the latest of the cantatas. It was written in Leipsic.

Air for soprano. Presto, F major, 4-4.

Mein gläubiges Herze,	My heart ever faithful,
Frohlocke, sing', scherze,	Sing praises, be joyful,
Dein Jesus ist da!	Thy Jesus is here!
Weg Jammer, weg Klagen,	Away with complaining,
Ich will euch nur sagen,	Faith ever maintaining,
Mein Jesus ist nah;	My Jesus is near;
Mein gläubiges Herze,	My heart ever faithful,
Frohlocke, sing', scherze,	Sing praises, be joyful,
Dein Jesus ist da!	Thy Jesus is here!



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Duke Christian of Saxe-Weissenfels celebrated his thirty-fifth birthday on February 23, 1716. On that day there was a hunting party. Duke Wilhelm Ernst of Saxe-Weimar, his cousin, commissioned his Hofkonzertmeister Bach to compose a cantata, words by Salomo Franck, poet and court official at Weimar, to be used in the ducal hunting-lodge as table music. Bach wrote ten numbers with connecting recitatives. The subject was treated semi-dramatically. The soloists represented Diana; Endymion, whom Diana put temporarily aside in favor of Duke Christian; Pan, god of the countryside; and Pales, goddess of agricultural animals. To Pales was given an air, "Weil die Wollenreichen Heerden." The musical material of the accompaniment of "Mein gläubiges Herze, frohlocke" is found in this air, while the solo voice part is wholly different from that familiar melody. This hunting cantata is known as "Was mir behagt," or "Diana und Endymion."

Writing the cantata "Also hat Gott die Welt geliebt," Bach took matter from the hunting cantata. A bass solo was only slightly amended, but the soprano solo "Mein gläubiges Herze" has an entirely new melody to the accompaniment of the original song.

Bach's accompaniment calls for oboe, violin, violoncello piccolo, and continuo. An orchestral version frequently used is that made by Robert Franz for two clarinets, two bassoons, two horns, solo violoncello and strings.

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(Born at Elmira, New York, on September 17, 1884; now living at Tarrytown, New York.)

This symphonic poem, suggested by Coleridge's "Kubla Khan," was composed in 1912 and revised somewhat in 1916. We are indebted to Mr. Griffes for the following information about his work:—

"The instruments called for are three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tambourine, tam-tam, celesta, pianoforte, two harps, strings.

"I have taken as a basis for my work those lines of Coleridge's poem describing the 'stately pleasure-dome,' the 'sunny pleasure-dome with caves of ice,' the 'miracle of rare device.' Therefore I

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call the work 'The Pleasure-Dome of Kubla Khan' rather than 'Kubla Khan.' These lines include 1 to 11 and lines 32 to 38. It might be well to quote in the programme-book some of the lines—at least the last six."

> In Xanadu did Kubla Khan
> A stately pleasure-dome decree:
> Where Alph, the sacred river, ran
> Through caverns measureless to man
> Down to a sunless sea.
> So twice five miles of fertile ground
> With walls and towers were girdled round:
> And here were gardens bright with sinuous rills
> Where blossomed many an incense-bearing tree;
> And here were forests ancient as the hills,
> Enfolding sunny spots of greenery.
> . . . . . .
> The shadow of the dome of pleasure
> Floated midway on the waves;
> Where was heard the mingled measure
> From the fountain and the caves.
> It was a miracle of rare device,
> A sunny pleasure-dome with caves of ice!
> . . . . . .

"As to argument, I have given my imagination free rein in the description of this strange palace as well as of purely imaginary revelry which might take place there. The vague, foggy beginning

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suggests the sacred river, running 'through caverns measureless to man down to a sunless sea.' Then gradually rise the outlines of the palace, 'with walls and towers girdled round.' The gardens with fountains and 'sunny spots of greenery' are next suggested. From inside come sounds of dancing and revelry which increase to a wild climax and then suddenly break off. There is a return to the original mood suggesting the sacred river and the 'caves of ice.' "

* * *

Mr. Griffes studied the pianoforte with Mary S. Broughton of Elmira. Having been graduated from the Elmira Academy, he went to Berlin, where he studied four years: pianoforte with Ernest Jedliczka and Gottfried Galston; composition with Philipp Rüfer and Engelbert Humperdinck. He gave private lessons in Berlin. Returning to the United States, he became in 1907 the teacher of music at the Hackley School for Boys at Tarrytown, and he gave private lessons in New York.

The list of his compositions includes: "The Kairn of Koridwen," a dance-drama for five wind instruments, celesta, harp, and pianoforte (Neighborhood Playhouse, New York, 1917)'; "Schojo" Japanese mime-play (performed by Michio Itow at A. Bolm's Ballet Intime, Booth Theatre, New York, 1917); Poem for flute and orchestra (New York Symphony Society, November 16, 1919—Georges Barrère, flutist); a set of orchestral pieces rearranged from pianoforte works (announced for performance this season by the Philadelphia Symphony Orchestra and the Chicago Symphony Orches-

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tra); a set of Japanese folk-songs harmonized and provided with an accompaniment for miniature orchestra (announced for performance in New York this season); Three Songs for soprano and orchestra, Op. 11 (Philadelphia Symphony Orchestra with Marcia Van Dresser, March 24, 1919); Two Pieces for string quartet (played by the Flonzaley Quartet, season of 1918–19); sonata for pianoforte, Three Tone Images, for voice and pianoforte, Op. 3; Two Rondels for voice and pianoforte, Op. 4; Three Tone Pictures for pianoforte, Op. 5; Three Fantasy Pieces for pianoforte, Op. 6; Roman Sketches for pianoforte, Op. 7; Three Songs, Op. 9; Five Poems of Ancient China and Japan, for voice and pianoforte, Op. 10.

* * *

We add notes about performances of Mr. Griffes' music in Boston:

Music for Mr. Itow's Japanese Dances was heard in Boston, December 7, 1917, at the third of the entertainments given by Roshanara, Mr. Itow, Miss Lindahl, Mr. Rector, and others at the Wilbur Theatre. Rosalie Miller sang one of his Rondels on January 9, 1918. His "Lake at Evening," and Scherzo, Op. 6, No. 3, were played by Mr. Gebhard, December 10, 1918; his "Fountain of the Acqua Paola" and "Nightfall" by Winifred Christie, February 7, 1919; a Fantasy Piece by Rudolph Reuter, February 15, 1919.

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Aria, "O don fatale," from the Opera "Don Carlos," Act IV., Scene 6 . . . . . Giuseppe Verdi

(Born at Roncole, near Busseto, Parma, Italy, October 10, 1813; died at Milan, January 27, 1901.)

"Don Carlos," opera in five acts, libretto by Joseph Méry and Camille du Locle, was produced in the Opéra, Paris, on March 11, 1867. The chief singers were Marie Sasse (Elisabeth), Pauline Gueymard-Lauters (Princesse Eboli), Miss Levielly (Thibault), Faure (Marquis de Posa), Morère (Don Carlos), Obin (Philippe II.), David (The Grand Inquisitor), Castlemary (A Friar), Gaspard (Count de Lerme), Mermant (A Herald). In the ballet were Mlles. Beaugrand, Mérante, Ribet, Marquet and Mr. Mérante. There were forty-three performances that year.

The air, "O don fatale," is sung by the Princess Eboli in the cabinet of the King at Madrid. The Italian version is by A. de Lauzières.

O don fatale, o don crudel, che in suo furor mi fece il cielo. Tu che ci fai. Si vane, altere, ti maledico, o mia beltà! Versar sol posso il pianto, speme non ho soffrir dovrò. Ill mio delitto è orribil tanto che cancellar mai nol potrò. Ti maledico o mia beltà!

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Al mondo omai potrò celar il mio dolor!

O ciel! e Carlo! a morte domani, gran Dio, forse andrà! Ah, un di mì resta, la speme m' arride, sia benedetto il ciel! lo salverò!

O fatal dower, O cruel gift, with which my fate in anger arrayed me.
Thou that so vain, so proud has made me,
I loathe and curse thee, my beauty rare!
Now tears alone for me remaining,
A hopeless life I must endure.
Ah, so abhorrent my crime, so staining,
No grief can make my conscience pure.
I loathe and curse thee, my beauty rare!

O queen beloved, I sacrificed thee
To the revolt of this wild heart:
In a lone cloister from earth secluded
I may conceal my guilt apart.

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O Heav'n! And Carlo,
The scaffold to-morrow,
Great God, will ascend!
Ah, one day remaineth,
Sweet hope smiles upon me,
Ever blest be Heav'n,
His life I'll save!

It may here be said that Don Gaspar Muro, in his "Vida de la Princessa de Eboli," came to the conclusion that the Princess was probably not the mistress of Philip, nor did he make advances to her and was repulsed. She favored Peres. It appears that she did not then have the "fatal gift" of beauty. She was thirty-five years old, blind of one eye, the mother of ten children, haughty and overbearing.

Verdi revised his opera "Macbeth" (1847) for performance at the Théâtre-Lyrique, Paris (April 21, 1865). He was then invited to compose a work for the Opéra. The librettists took their subject from Schiller's dramatic poem, "Don Carlos, Infant von Spanien," which was written in the time between August, 1784, and the beginning of 1787, published in April of the latter year, and produced on the stage of the National Theatre at Mannheim, April 8, 1788. Verdi went to Paris in September, 1866, and lived at 67 Avenue des Champs-Elysées. The report soon spread that he was sick and unable to work. The production was delayed. In January, 1867, Verdi received news of his father's death. There was a lawsuit between Emile Perrin, the manager of the Opéra, and the bass, Belval, who thought that a rôle assigned to him by Verdi was not conspicu-

ous enough.* At last "Don Carlos" was produced. There was a brilliant audience. The success was not great. For the second performance Verdi authorized several important cuts. The general verdict was that for an old-fashioned work the opera was not old enough; for a new work it was not sufficiently new. There was truth in this, for Verdi had not yet broken with old formulas, yet there were experimental attempts at something new. Perhaps the length of the libretto disturbed Verdi in his work,—the length and the dullness. Yet there is musical characterization, and the figure of the Marquis de Posa stands out boldly in relief. The opera was brought out at Covent Garden, London, with Mmes. Lucca and Fricci, and Messrs. Naudin, Graziani, Bagaggialo, and Petit (June 4, 1868). In Italy the opera was first produced at Bologna with marked success. Soon after the production in Paris a bust of Verdi by Dantan the Younger was put in the foyer of the Opéra, and this bust moved Méry to write a poem in praise of composer and sculptor.

Verdi revised "Don Carlos" from time to time. In the edition of 1872 the five acts were reduced to four. The new version, piano and voice, was published in August, 1883. The first performance of the new version at La Scala, Milan, was on January 10, 1884, when the singers were Mmes. Bruschi-Chiatti and Pasqua, and Messrs. Tamagno, Lhérie, Silvestri, Navarini. (The first performance of the earlier version at La Scala was on March 25, 1868, when the singers were Mmes. Stoltz, Destin, Messrs. Fancelli, Collini,

* For an account of Verdi's rigorous treatment of singers, see "Souvenirs d'une Artiste" by Marie Sasse, pp. 153–158 (Paris, 1902).

Junca, Miller.) In the last revision Boito assisted in bettering the text.

The statement that Verdi revised "Don Carlos" for performance at the Court Opera House of Vienna in 1884 is found in Albert Schaefer's "Verzeichness sämtlicher Tonwerke zu den Dramen Schillers, Goethes, Shakespeares, Kleists und Körners," page 29. It is not mentioned in the biographies of Verdi by Pougin, Perinello, and Monaldi; nor is there any mention of "Don Carlos" in the list of operas performed at the Court Theatre of Vienna from 1869 to 1894, published in Weltner's "Das Kaiserlich-Königliche Hof-Operatheater in Wien." It is safe to say, then, that the statement of Schaefer is unfounded.

The first performance in the United States was at the Academy of Music, New York, on April 12, 1877. Max Maretzek was manager and conductor. The cast was as follows: Philip II., Dal Negro; Don Carlos, Celada; Marquis de Posa, Bertolasi; The Grand Inquisitor, Garini; A Friar, Bacelli; Elisabeth, Mme. Palmiere; Princess Eboli, Miss Rastelli (her first performance); Tobaldo, Miss Persiani; Herald, Barberis.

Mme. Gueymard, a mezzo-soprano, created the part of the Princess Eboli. Before her marriage she was Pauline Lauters, the daughter of a painter in Brussels, where she was born December 1, 1834. She first studied painting, but decided to be a singer, for her voice was remarkable for compass and quality. Having taken the first prize

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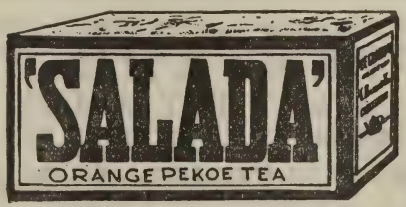

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at the Brussels Conservatory, and married one Deligne, she went to Paris, sang in concerts, and made her operatic debut at the Théâtre-Lyrique, October 7, 1854, under the name of Mme. Deligne-Lauters, in a new opera by Gevaërt, "Le Billet de Marguerite." Having taken other parts at this theatre she went to the Opéra towards the end of 1856, and made her first appearance as Leonora in the French version of "Il Trovatore," January 12, 1857, the first performance of Verdi's work at that theatre. A tenor named Gueymard took the part of Manrico. She married him in 1858, and ten years afterwards was legally separated from him. Until 1876 she was one of the glories of the Paris Opéra, excelling, perhaps, as Valentine and Fidès. Her voice was full, of velvet quality, smooth and even, and of generous compass. Her intonation was perfect; her nature passionate; she was mistress of the grand style. We are told that for twenty years of an interrupted career, the voice lost none of its freshness, beauty, solidity. In 1876 she was heard in "Aïda" at the Théâtre Italien as Amneris (November 14). Mme. Gueymard was also brilliantly successful when she sang in Italian, chiefly in Spain. Louis Gueymard, the tenor, born in 1822, died in 1880.

Albert Vizentini gave an entertaining description of the Gueymards in "Derrière la Toile" (Paris, 1868): "As for Mme. Guey-

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mard-Lauters, her voice has been the most beautiful in the world. I speak of the epoch of 'Robin des Bois' at the old Théâtre-Lyrique, and 'Trouvère' at the Opéra. At present as woman she has gained a respectable *embonpoint* which does not prevent her from still being beautiful. The singer's voice is still deep and rich, extraordinarily velvety. There is a heart in this voice when she does not seek to force it. Perfect intonation, a tonal subtlety that denotes true method, sometimes a certain tenderness, sometimes also a heaviness: in fact a superb mezzo-soprano, who should not have been turned into a contralto. A good musician, she handles equally well the pencil and the brush. She and her husband are a model family, but a restless, suspicious couple, always imagining that they are under criticism, often complaining of the injustices in this petty world, living away from their comrades, mourning the whole day the sad fate that condemns them to be applauded, rich, happy, honored! Madame formerly took a little faro* during the waits; she gave you a stiff nod and walked with downcast eyes, as a sister of charity. The husband wraps himself in a great cloak when he leaves the stage, and when his wife sings, he applauds every two minutes, exclaiming, 'How well Pauline is singing!' He is right; every one shares his opinion."

* * *

Schiller's "Don Carlos" has moved composers to write as follows:—

Stage Music: by Carl Schönfeld (unpublished). Little is known about it. Schönfeld was from 1819–25 flutist and royal chamber musician at Berlin, but there is no trace of any performance there of

* A beer of Brussels.—Ed.

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this music, or at Ludwigslust, where he was called in 1825. It is not possible to say whether the music was performed at Schwerin, for the archives of that theatre were destroyed by fire in 1882.

OVERTURES: by Ferdinand Ries, C minor, Op. 94. Composed at London in 1815; performed for the first time May 26, 1828, at the Lower Rhenish music festival at Cologne. Published in 1831. Overture by Ludwig Deppe, C minor, Op. 10. Composed in the early sixties of the last century at Hamburg; first performed there at a Philharmonic concert in 1863. Overture by George Kramm, D minor. Composed at Düsseldorf in the summer of 1884; first performed on October 16, 1884, at a Symphony concert in that city.

OPERAS: "Don Carlo," text by Giacchetti, music by Bona (Milan, March 23, 1847); text by Beninzone, music by Ferrari (Turin, 1863).

"Don Carlos," music by Michael Costa, London, June 20, 1844. (See H. F. Chorley's "Thirty Years' Musical Recollections," Vol. I., pp. 231, 232.) Benjamin Lumley, manager of Her Majesty's Theatre, says, in his pompous and amusing "Reminiscences of the Opera" (London, 1864): "'Don Carlos' was well 'mounted,' and supported by Grisi, Mario, Lablache, and Fornasiri. Like its predecessor it utterly failed to maintain any prominence. It survived by a very few nights, and then, like 'Malek Adel,'* sank into the vast 'limbo' of forgotten works."

"Don Carlos," music by Vincenzo Moscuzza, San Carlo, Naples, May 25, 1862.

* This opera by Costa was produced at Paris on January 14, 1837 (Théâtre Italien, London, May 18, 1837). At Paris the singers were Mmes. Grisi and Albertazzi (Emma Howson); and Rubini and Tamburini.

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(Chabrier born at Ambert (Puy-de-Dôme), France, on January 18, 1841; died at Paris on September 13, 1894. Felix Mottl, born at Unter-St. Breit, near Vienna, on August 24, 1856; died at Munich, July 2, 1911.

This Bourrée Fantasque, dedicated to Édouard Risler, the pianist, was composed in 1891. It was published in September of that year. Risler played it frequently in his concerts. Mottl, a friend of Chabrier,—he brought out the latter's opera "Gwendolen" at Carlsruhe in 1889,—orchestrated the piece and produced his version at Carlsruhe in February, 1897; at Paris in 1898. Mottl also orchestrated Chabrier's "Trois Valses Romantiques." The Bourrée and other orchestrated pianoforte pieces of Chabrier were introduced in the hodge-podge of a ballet "España," which, produced at the Opéra, Paris, on May 3, 1911, irritated Chabrier's friends.

Mottl's score calls for piccolo, two flutes, two oboes, English horn, two clarinets, four bassoons, three trumpets, three trombones, bass tuba, kettledrums, snare drums, triangle, cymbals, tambourine, two harps, strings. Mottl retained the original dedication to Risler.

The composition consists of the free alternate development of two contrasted themes, each with its subsidiary. The movement is Très animé avec beaucoup d'entrain: C minor—C major—2-4.

This Bourrée is only, as Georges Servières says, Chabrier's simple homage to his native Auvergne; yet M. Désaymard found in it, "Macabre imagination, and a ballet of Death, rustic and danced in wooden shoes, with here and there a touch of mysticism"!

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The Bourrée probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections each of eight beats; "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée,* the *pas de fleurets,* the *pas de bourrée ouvert,* the *pas de bourrée emboîté.* It was danced in short skirts; Marguerite of Valois liked it, for her feet, ankles, and legs were famous for their beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

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The dance was revived at balls under the regency, and it may now be seen in Paris at bals musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris as coal men, porters, water carriers, they preserve the character of the dance. Alfred Delveau, in "Les Cythères Parisiennes" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine-merchant, a fresco painted *à la Courbet,* which represented a tall fellow seated *sub tegmine fagi,* in shirt-sleeves, with a waistcoat and red fez, playing the musette. "It was here that on Sundays and Mondays MM. *les Auverpins* of the quarter came to dance their national bourrées, these water and coal carriers, with black faces and honest hearts. And now for the pounding of heels on the floor! O descendants of Vercingetorix, you made a noise, but no scandal. I do not love you, but I esteem you highly."

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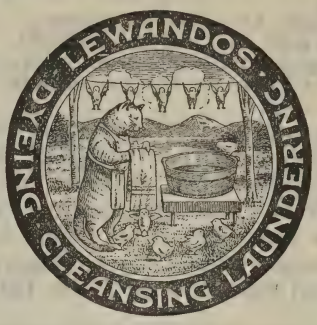

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THIRTY-NINTH SEASON, 1919–1920

PIERRE MONTEUX, Conductor

Programme of the

Eighth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, DECEMBER 19

AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 20

AT 8.00 O'CLOCK

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PERSONNEL

Violins.

Fradkin, F.	Roth, O.	Rissland, K.	Mahn, F.
Concert-master.	Hoffmann, J.	Bak, A.	Gerardi, A.
Theodorowicz, J.			
Ribarsch, A.	Sauvlet, H.	Di Natale, J.	Henkle, R.
Traupe, W.	Goldstein, H.	Ringwall R.	Farwell, E.
Thillois, F.	Goldstein, S.	Pinfield, C.	Fiedler, A
Fiedler, B.	Kurth, R.	Gunderson, R.	Diamond,

Deane, C. Bryant, M. Leveen, P.
Langley, A. Kurkdjie, N. Blackman, A.

Violas.

Denayer, F.	Berlin, V.	Van Veen, H.	Kay, W.	Grover, H.
Wittmann, F.	Van Wynbergen, C.	Shirley, P.	Blumenau, W.	Salis, J.

Violoncellos.

Bedetti, J.	Miquelle, G.	Nagel, R.	Belinski, M.	Warnke, J.
Schroeder, A.	Keller, J.	Barth, C.	Fabrizio, E.	Stockbridge, C.

Basses.

Kunze, M.	Jaeger, A.	Ludwig, O.	Agnesy, K.
Gerhardt, G.	Seydel, T.	Schurig, R.	Frankel, I.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
DeMailly, C.	Stanislaus, H.	Forlani, N.	Piller, B.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Vannini, A.	Fuhrmann, M.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Van Den Berg, C.	Heim, G.	Adam, E.
Lorbeer, H.	Versney, C.	Mann, J.	Sordillo, F.
Hain, F.	Hess, M.	Mager, G.	Mausebach, A.
Gebhardt, W.	Folk, G.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Ludwig, C.	Burkhardt, H.
	Cella, T.	Gardner, C.	Zahn, F.	

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Eighth Programme

FRIDAY AFTERNOON, DECEMBER 19, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 20, at 8 o'clock

Balakireff . . "Thamar," Symphonic Poem for Orchestra (after a Poem by Michail Lermontoff)

MacDowell . . . Concerto No. 2 in D minor, for Pianoforte and Orchestra, Op 23

I. Larghetto calmato.
II. Presto giocoso.
III. Largo; Molto allegro.

Schmitt . "The Tragedy of Salome," Suite for Orchestra (after a poem by Robert d'Humières)

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"Thamar," Symphonic Poem for Orchestra after a poem by Michail Lermontoff . . . . . Mily Balakireff

(Born at Nijni-Novgorod, January , 1837; * died at Petrograd, June 24, 1910.)

Michail Lermontoff's poem "Tamara" was written in 1841, the year that he was killed in a duel with Major Martynoff at the foot of the Maschuk Mountain in the Caucasus, July 27. (Lermontoff was born on October 14, 1814, at Moscow.)

The poem is printed in Russian and in a French translation by N. Stcherbatcheff on a leaf of the score. (There is a translation into German by Friedrich Fiedler—"Gedichte von M. I. Lermontoff," published by Reclam, Leipsic.)

The score also contains this argument: "Since Michail Lermontoff's little poem 'Thamar' would only with some difficulty be reprinted as a whole on a concert program, it will be sufficient in this instance to print only the following extract." But there is room here for a paraphrase of the poem, as translated into French by Stcherbatcheff, whose translation is fuller than the German one by Fiedler:—

Where the waters of Térek † roar in the narrow and misty defile of Darial there rose in the air an ancient tower, browned by blasts of storms, dominating the dark depths. In the tower sat Queen Tamara, an angel of paradise

* Mrs. Newmarch gives the date December 31, 1836 (O. S.). Belaïeff's Catalogue of Music by Russian Composers gives the date January 2, 1837. Riemann and Montagu-Nathan give the latter date.

†A poem by Lermontoff, "Die Gaben das Térek," written in 1839, suggested to Karl Davidoff a symphonic "character picture," similarly entitled, for orchestra, which was produced at Petrograd in 1884.

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LYNES. Roses
FRIML. At Twilight
WARD-STEPHENS. The Rose's Cup
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in her beauty, but a demon of hell in her soul, cruel, cunning, yet divine. Through the mist of midnight, breaking through the damp vault of heaven, a bright light burned in the distance. The passerby, belated, saw it and believed it to be the sign of a hospitable halting-place. A voice was suddenly heard, penetrating, seductive, appealing with a singular spell, seizing the senses and melting the heart. Shepherd, merchant, and warrior were at once intoxicated by the sensuous call. A door opened for them silently. The eunuch with sombre features was there to guard it. Luxuriously stretched on a couch, with the gold of her robe mingling with the brilliance of Eastern pearls, Thamar appeared, a fairy-like vision. The wine sparkled as it was poured into two cups. Arms interlaced in fiery embraces. Kisses sealed burning breaths. Passionate cries in the shadows awakened the echoes by their strident clamor. It seemed like unto a grand nocturnal festival with the revel of a hundred ardent lovers; or that in this tower, formerly silent, mortuary rites were celebrated. But when the first streaks of dawn lighted the heights, this wild and brutal orgy forthwith ceased, and everything became gloomy and still. Then the Térek, alone disturbing the silence, bore the mutterings of a distant storm. Foaming ridges were tossed up from rolling billows. The swift torrent, mad with fright, carried in its waves a lifeless body. At this supreme moment a pale shadow breathed "Farewell!" from far to the beloved one. It breathed such tender rapture, the voice was so gentle, that all its accents, charged with promise, seemed to picture an approaching and infinite happiness.

When this symphonic poem was played in New York for the first time, February 13, 1908, the annotator of the programme found that the Térek's torrent was "suggested at the opening by a running figure in the violoncellos and basses over which soon appears Thamar's theme, first in B minor, as in brooding expectancy, and then in happier mood in D major, exhaling feminine charm and beauty. Balakireff next seeks to portray the strange dual nature of the woman,

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indicating her lively aspect by a descending theme for wood-wind, her demoniac passions by a wild tarantella, and her irresistible fascination by a haunting Oriental figure in 12-8 time. These melodic ideas, worked out with subtle alterations of rhythm and harmony, suggest in order the tempting of the traveller into the tower, the magic arts of Queen Thamar, and the rising tide of excitement, culminating in a staccato crash of the full orchestra, followed by a brief pause. When the music resumes it is in the monotonous accents of the river, above which floats languidly the opulent D major * melody of Thamar, as in the utterance of a sighing farewell."

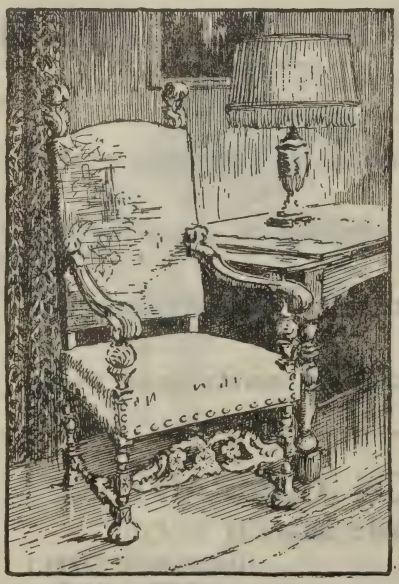
Hubbard William Harris in his notes to the Programme Book of the Chicago Orchestra, March 31, 1905, said that the merchant passing by is typified by the section in D-flat major, 12-8, Allegro moderato, violins; the shepherd, by the theme given to the bassoon; the warrior, by drum taps followed by a solo for oboe, quasi Andantino; that Thamar's seductive song is in the section Allegretto quasi Andantino, oboe solo with harp accompaniment.

The best analysis is Lermontoff's poem.

*
* *

Balakireff made sketches for "Thamar" in 1866–67, about the time he obtained material for his Overture on Bohemian Themes, during a sojourn in Prague. It was in 1866 that he published a collection of folk-songs which influenced the then young composers of the radical Russian school. Mr. Montagu-Nathan says in his "History of Russian Music": The harmonic coloring of "Thamar" is "the

* The close is in D-flat major.—Ed.



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outcome of a tour of the Caucasus, undertaken prior to Balakireff's settlement in St. Petersburg." Now Balakireff arrived in Petrograd "to preach the gospel of nationality to the worshippers of Bellini and Meyerbeer" when he was eighteen years old (1855).

In October, 1869, Balakireff, writing to Tschaikowsky concerning the latter's "Romeo and Juliet," thanked him for his letters. "Your last made me so unusually lighthearted that I rushed out into the Nevsky Prospect; I did not walk, I danced along, and composed part of my 'Thamar' as I went." In January, 1877, Borodin wrote to Mme. Karmalina (the niece of Glinka): "Here is a very pleasant and gratifying piece of news of which you are doubtless ignorant. Balakireff, the amiable Balakireff, has come to life again as regards music. He has always been the same Mily Alexeivich, ardent defender of the sharps and flats, and all the minutest details of some composition which formerly he would not hear mentioned. Now he besieges Korsakoff once more with his letters about the Free School, takes the liveliest interest in the composition of concert programmes, works at his 'Thamar,' and is finishing an arrangement, for four hands, of Berlioz's 'Harold in Italy.' . . . In short, he is resuscitated." In 1880 Balakireff visited Borodin for the first time in nine years. "But his manner was just the same as if he had only left us the day before. The next day he reappeared, gay and radiant . . . he played the piano, chatted, discussed, gesticulated with the greatest animation. . . . Naturally he let us hear 'Thamar.'"

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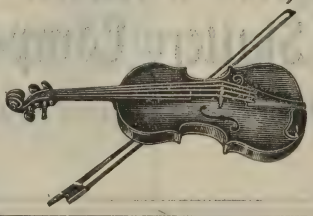

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"Thamar" was completed in 1882. Mr. Montagu-Nathan says that it was performed the following year. We have been unable to verify this statement. The symphonic poem was surely performed at Petrograd in 1884 at a concert of the Free Music School, when Balakireff conducted. The programme was as follows: Liszt's symphonic poem "Von der Wiege bis zum Grabe"; a new pianoforte concerto, by Rimsky-Korsakoff (N. S. Lawroff, pianist); Borodin's Steppe Sketch; a ballad by Dargomijsky, and "Grusinisches Lied" by Balakireff, sung with orchestra; excerpts from Moussorgsky's opera "Khovantchina" (instrumental prelude, chorus of hunters, dance of odalisques, scene and "Prayer" chorus, final scene); and "Thamar." A Petrograd correspondent spoke of "Thamar" as new and most successful.

The first performance in the United States was by the Chicago Symphony Orchestra at Chicago, October 23, 1896. There was another performance by this orchestra March 31, 1905.

The first performance in Boston was at a concert of Russian music conducted by André Caplet at the Boston Opera House, December 1, 1912. There was a second performance at this Opera House, December 22, 1912. There have been performances by the Boston Symphony Orchestra in Boston, December 29, 1916; December 14, 1917.

The ballet "Thamar" with Balakireff's music was produced for the first time in the United States at the Boston Opera House by Serge de Diaghileff's Ballet Russe, February 8, 1916. Flore Ravelles, the Georgian Queen; Adolf Bohm, the Prince; Mr. Anser-

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met, conductor. The ballet was performed again at the Boston Opera House by the Ballet Russe, November 6, 1916, Mr. Monteux conductor.

"Thamar" is scored for three flutes (one interchangeable with piccolo), oboe, English horn, three clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, tam-tam, two harps, and strings. It is dedicated to "François Liszt: Hommage respectueux de l'auteur."

* * *

The story of "Thamar," as told by Lermontoff, recalls that of Marguerite of Burgundy mentioned by Villon in his "Ballade des Dames du Temps Jadis,"—

Semblablement, où est la royne
Qui commanda que Buridan
Fust jetté en ung sac en Saine?
Mais où sont les neiges d'antan!

Hilaire Belloc, commenting on this poem, wrote: "The queen, who in the legend had Buridan (and many others) drowned, was the Dowager of Burgundy that lived in the Tour de Nesle, where the Palais Mazarin is now, and had half the university for a lover: in sober history she founded that college of Burgundy from which the École de Médecin is descended; the legend about her is first heard of (save in this poem) in 1471, from the pen of a German in Leipsic." It was on this legend that Dumas the Elder based his famous drama "La Tour de Nesle," in five acts, produced at the Porte-Saint-Martin, Paris, May 29, 1832, when Mlle. Georges took the part of Mar-

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guerite; Bocage, that of Buridan; Lockroy, that of Gaultier d'Aulnay; Delafosse, that of Philippe d'Aulnay; and Auguste, that of Orsini.

Pierre Janet, annotating Villon's Ballade, which was written in 1461, speaks of the tradition among the students at the University of Paris that a Queen of France had made the Tour de Nesle the scene of her nocturnal debauches. "She drew unto her all the passers-by, especially the students, who pleased her; when her caprice was satisfied, she had them killed and thrown into the river." This at least is certain: the three daughters-in-law of Philippe de Bel were accused of adultery. One of them, Marguerite of Burgundy, the wife of Louis X., known as Le Hutin, was shut up for her bad behavior in the Château-Gaillard in 1314 and strangled with a napkin in August, 1315.* The story was that Buridan escaped the fate of other students. This Jean Buridan was a renowned philosopher of the fourteenth century. He taught in the University of Paris. His "Commentaires sur la Logique, sur la Morale, et sur la Métaphysique d'Aristotle" were highly esteemed. Some say that he was rector of the University in 1320 and a deputy to the Roman Court. Robert Gaguin represents him as flourishing in the reign of Philippe de Valois in the year 1348 and thereby refutes the injurious legend. It is also said that Buridan finally went to Vienna and founded there the Academy. His name has been preserved through the sophism, "The ass of Buridan," to show that if an animal were not determined by an external motive, he

* Her sisters were Jeanne, Comtesse de Poitiers, and Blanche, Comtesse de la Marche.

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would not have the force to choose between two equal objects. Buridan's hungry ass stood between two full measures of oats, or, also thirsty, between a measure of oats and a bucket of water. If he stood still, he would die of hunger, or of hunger and thirst. If he turned towards one or the other, he was then endowed with free will. See the article "Buridan" in Bayle's Dictionary.

There are legends of women whose behavior was similar to that of Marguerite of Burgundy in "The Thousand Nights and A Night," and in other collections of tales.

The Georgian Queen Thamar was unlike the Thamar of the legend. The elder daughter of George III., King of Georgia, she succeeded her father as ruler about 1184. She wedded a Russian prince, George, son of Andrew Bogolubskoi. At first a brave warrior, he afterwards gave way to debauchery so that the nobles insisted that the marriage should be broken. He went to Constantinople, and, when he learned of Thamar's marriage to David Janslau, or Soslau, incited by his companions, he marched with an army against her. Thamar put herself at the head of her troops; she defeated him twice in battle. She let him go to his estate; even provided him with an escort. In other wars she was victorious. She extended her frontiers, thus gaining the surname "Mepbe" (king). An intellectual woman, she encouraged writers. When she died, about

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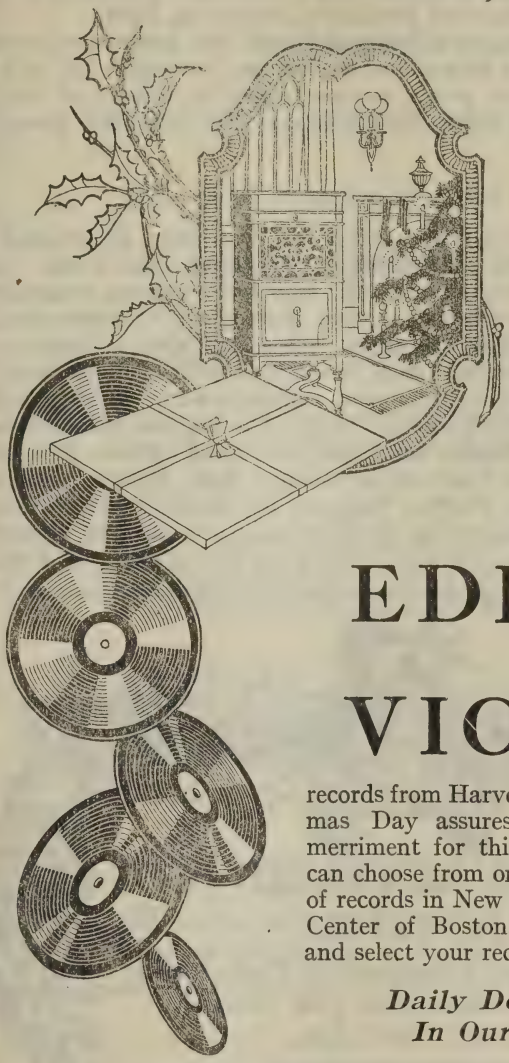

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1212, Trebizond, Erzerum, Armenion Tovin, and Kars were ruled by her. George IV., her son, succeeded her.

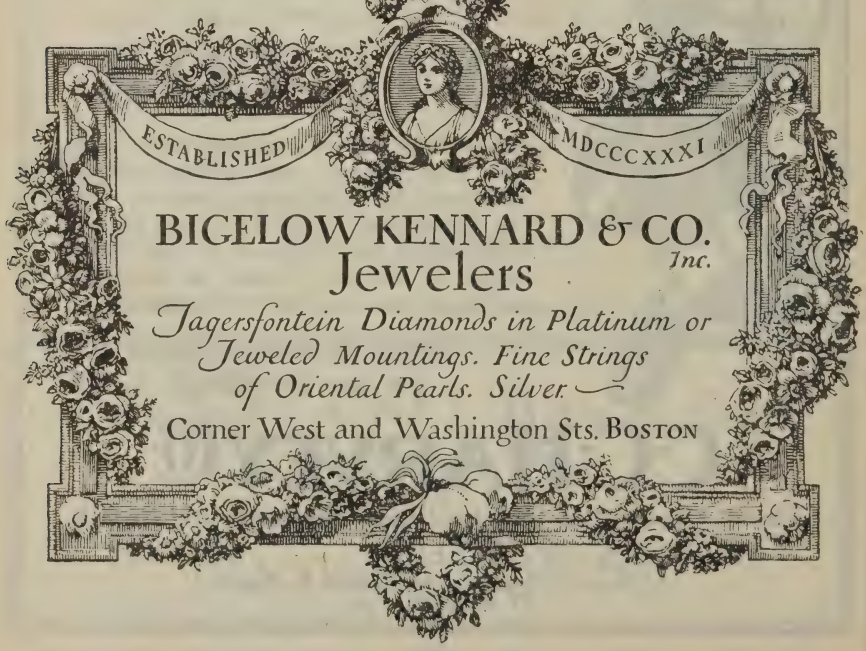
* * *

Balakireff's Symphony in C major was performed in Boston at a concert of the Boston Symphony Orchestra, March 14, 1908.

His Overture on a Theme of a Spanish March was performed here at a concert of the Boston Symphony Orchestra, November 25, 1911.

"En Bohème," symphonic poem, was performed in Boston at Mrs. R. J. Hall's concert in Jordan Hall, January 21, 1908, Mr. Longy conductor.

Mr. Leo Ornstein, pianist and composer, was born at Kremenchug in Southern Russia on December 11, 1895. As a boy he studied music with his father, a rabbi, who had been a synagogal cantor. In 1902, recommended to the Petrograd Conservatory, he was accepted at the Kiev Imperial School of Music, Vladimir Pulchalski, director; returning home, he studied with local teachers, but in 1904 he went to the Petrograd Conservatory. He studied harmony and theory with Medemi. Talk of a pogrom drove him home, and in 1907 the family came to New York. There he was given a scholarship in the Institute of Musical Art. His pianoforte teacher was Mrs. Bertha Feiring Tapper; he studied composition with Dr. Percy Goetschius and R. H. Woodman. In 1911 he visited European cities with Mrs. Tapper. His first recital in New York



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was at the New Amsterdam Theatre, on March 5, 1911. He gave concerts elsewhere. In 1913 he found his "true idiom of expression" as a composer, writing his "Dwarf" Suite. In 1913 he again visited Europe. He played in Berlin and in Norway. For a while he taught in Paris. His first recital in London was on March 27, 1914. In 1915 he gave in American cities his four recitals of ultra-modern music. The list of his compositions, which have excited attention by reason of their "revolutionary" nature, is already a long one, embracing orchestral pieces, a pianoforte concerto; sonatas and smaller pieces for violin, pianoforte, violoncello, also, for flute; chamber music, choral works, many piano pieces, and songs. His piano pieces, "March Funèbre" ("Dwarf" Suite) and "À la Chinoise," orchestrated by him, were played at concerts of the Philadelphia Symphony Orchestra on March 7, 8, 1919. One of his latest works is a pianoforte suite, "Poems of 1917," embodying impressions of the war.

In Boston he has given these recitals:—

1911, November 9. His "Paris Street Scene at Night," Nocturne, and "In the Style of Scarlatti," with Schubert's Sonata in A minor, and pieces by Chopin and Franck.

1915, November 16. His programme included his own Improvista, Impression de la Tamise, Wild Men's Dance; Cyril Scott's sonata; pieces by Ravel, Albeniz-Korngold; his own "The Waltzers" and "The Night," attributed to the composer "Vannin."

1915, December 7. His "Deux Impressions de Notre Dame"; pieces by Korngold, Ravel, Schönberg, Albeniz, Grondahl, Scott.

1916, January 11. His "Dwarf" Suite; pieces by Franck, Scott, Schönberg, Novak, Debussy.

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1916, February 9. His Sonatina; Three Burlesques, Two Preludes, "Three Masqueraders," pieces by Debussy, Bach-Busoni, Schumann, Liszt, Ravel, Albeniz, Chopin, Rubinstein.

1916, February 22. His "Impressions de Notre Dame," Wild Men's Dance; pieces by Debussy, Scriabin, Schumann, Leschetitzky, Grieg, Ravel, Albeniz, Chopin, Mendelssohn-Liszt.

1917, March 3. Recital in aid of the Bertha Tapper Club Scholarship. Music by Chopin and Ravel.

1919, November 24. Mrs. McAllister's Musical Morning. His Sonatina, and "Impression of Chinatown"; music by Chopin, Debussy, Liszt.

Concerto No. 2, D minor for Pianoforte and Orchestra, Op. 23, Edward MacDowell

(Born in New York, December 18, 1861; died there January 23, 1908.)

MacDowell in 1884 went on his wedding journey to England. In London he was delighted by a performance of "Much Ado about Nothing" with Irving and Miss Terry the chief comedians.* He made a sketch for a symphonic poem to be called "Beatrice and Benedick." He put aside this plan, but most of the material went

* MacDowell's "Hamlet and Ophelia," published in 1885, was suggested by the performance of Irving and Miss Terry, to whom the symphonic poem is dedicated.

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at last into the scherzo of his second pianoforte concerto, which, begun at Frankfort, where he was living in the winter of 1884–85, was completed at Wiesbaden, where he spent the winter of 1885–86. According to Mr. Lawrence Gilman, it represents, with the first pianoforte concerto (1881–82) and a few other early pieces "the very limited body of his writing which does not, in some degree, propose and enforce a definite poetic concept."

The second concerto was played for the first time in public at a Symphony concert conducted by Theodore Thomas in Chickering Hall, March 5, 1889. MacDowell was the pianist. Tschaikowsky's Fifth Symphony was then performed for the first time in this country. The other orchestral piece was Saint-Saëns's Suite, Op. 46.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 13, 1889. MacDowell was the pianist. He played the concerto again in Boston at a Symphony concert on December 4, 1897. Teresa Carreño played it in Boston at Symphony concerts, March 18, 1899, and January 4, 1908.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

I. Larghetto calmato, D minor, 6-8—Poco più mosso e con passione—then a change to 3-4 time, D major. The movement is based on two chief themes, not unlike in character, with one subsidiary theme.

II. Presto giocoso, B-flat major, 2-4. The movement is a rondo on three themes.

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III. Largo, D minor, 3-4—Molto Allegro, D major, 3-4. In the Largo are reminiscences of the chief theme of the first movements and hints at a theme to come. The Allegro is based on three contrasted themes.

"La Tragedie de Salome" for Orchestra, after a Poem by Robert d'Humières,* Op. 50 . . . . . Florent Schmitt

(Born at Blâmont (Meurthe-et-Moselle), France, September 28, 1870; now living in Paris.)

"La Tragédie de Salomé," a mute drama in two acts and seven scenes by Robert d'Humières, with music by Florent Schmitt, was performed for the first time at the Théâtre des Arts, Paris, November 9, 1907. There were also first performances of a one-act comedy, "Sensational Article," by G. Casella and André de Fouquières, and a comedy in two acts, "Le Dernier Troubadour," by Maurice Soulié and Jean Thorel.

The cast of "La Tragédie de Salomé" was as follows: Hérode, M. Gorde; Jean-Baptiste, M. Lou Van Tel; Salomé, Mme. (*sic*) Loie Fuller; Hérodias, Mlle. J. Zorelli. Miss Fuller danced the dance of pearls, the dance of the peacock, the dance of serpents, the dance of steel, the dance of silver, and the dance of fear. "All the other persons in the drama," wrote M. Edmond Stoullig, "dwelt immovable in looking at Loie Fuller. What could they have done better?

* Killed in 1915, fighting for France.

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There was nothing to do except to admire with open mouth." The amiable Jules Clariétie wrote for *Le Temps* (November 5, 1907) a highly eulogistic article about a rehearsal of this performance, which may be found in Loie Fuller's volume of Memoirs published in French some years ago and in an English translation (1913) (pp. 281–288). There is a picture of Miss Fuller in the Dance of Fear. (Miss Fuller before this had mimed Salomé in a pantomime by Armand Silvestre and Charles Henry Meltzer, with music by Gabriel Pierné at the Comédie Parisienne, Paris, in March, 1895.) The orchestra at the Théâtre des Arts was a small one, too small for the composer to realize his intentions. He afterwards put together several episodes to form a suite in two parts for concert use. The original score was to the present one as a sketch to a picture. The suite was first performed at a Concert Colonne in Paris, January 8, 1911, when Pierné conducted. There was a later performance at a Lamoureux concert, October 20, 1912.

"La Tragédie de Salomé," with Schmitt's music, was performed by the Russian Ballet at the Châtelet, Paris, April 12, 1912. Mme. Natacha Trouhanowa mimed Salomé, and the composer conducted. Hérodias, Mlle. Neith-Blanc; Hérode, Jacquinat; Jean, de Carva. The orchestra was the Lamoureux.

There was a performance of the ballet by the Russian Company with Schmitt's music at Drury Lane, London, June 30, 1913, when the part of Salomé was danced by Mme. Karsavina. She was thus described: "With blanched face, startling in its pallor by contrast with her mop of raven hair, she presents a striking appearance as

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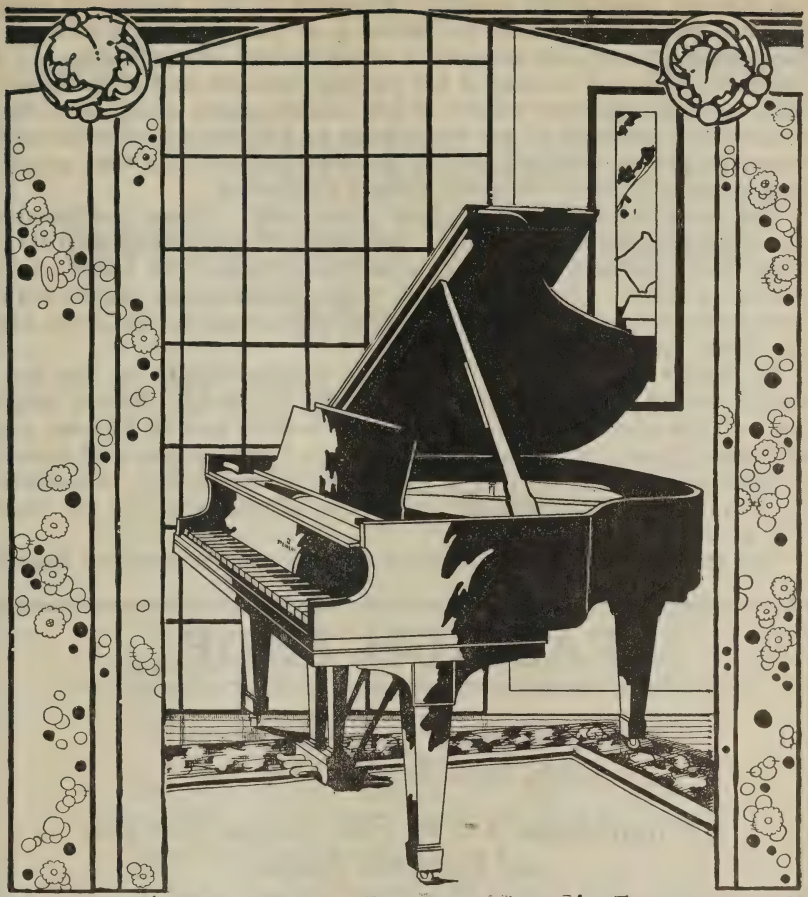

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she descends a steep flight of stairs at the back of the stage, the long train of the cloak she wears completely covering the steps after she has set foot to the ground. Divested of this wonderful robe, Salomé proceeds to dance; the dance is at first frantic and insane: then more prosed and sorrowful, more remote and ecstatic. It is the expression and avowal of her sensual torment and of her atonement through the very misery of her unassuagable desire, and very remarkable are some of her movements and attitudes; now sinuous, now rigid, at one moment wild in their abandon, at the next suggestive of utter physical collapse" (*Daily Telegraph*).

The score is dedicated to Igor Stravinski. These instruments are required: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, triangle, cymbals, tam-tam, Glockenspiel, two harps, and the usual strings.

In the section "Plus lent" of "The Enchantments on the Sea" female voices are introduced behind the scenes: at first a single one,—"Puis une voix monte de l'abîme,"—later two in unison; and still later three, "or better six," which are heard nearer and nearer, at first in unison, at the end in harmony and fortissimo. A footnote says that this "Chant d'Aïca" was noted on the banks of the Dead Sea by Salvator Peïtavi.

The first performance in Boston was at a concert of the Boston

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Symphony Orchestra, November 29, 1913. The vocal music was sung by members of the Musical Art Club of Boston.

* * *

The Tragedy of Salome.

by robert d'humières.

I.

Prelude.

A terrace of Herod's Palace, overlooking the Dead Sea. The mountains of Moab shut in the horizon, rose-colored and russet-hued, dominated by the bulk of Mount Nebo, on which Moses, at the threshold of the Promised Land, saluted Canaan before dying. The sun is sinking. John slowly walks across the terrace and disappears.

Dance of Pearls.

Torches light the stage. Cloths and jewels which overflow from a precious coffer sparkle under the glare of the flambeaux. Herodias, deep in thought, plunges her hands into the mass, raises on high the necklaces and the veils spangled with gold. Salome, as one fascinated, appears, bends over the chest, adorns herself, and with a childish joy outlines her first dance.

II.

The Enchantments on the Sea.

Salome has disappeared. Herod, enwrapped by the darkness, is lost in thoughts of lust and fear, while the watchful Herodias spies him.

Then on the cursed sea mysterious lights flicker and seem to arise from the depths. The buildings of the engulfed Five Cities are dimly revealed beneath the waves. One would say that old crimes recognize Salome and call to her in brotherly fashion. It is like unto a projection on a magic looking-glass of

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the drama that is playing in the brains of the couple seated there and silent in the night. The music comments on the demoniacal phantasmagoria.

Snatches of ancient orgiac ditties, choked by the rain of bitumen and ashes on the terraces of Sodom and Gomorrah, are vaguely breathed. Dance measures, the shivering of stifled cymbals, the clapping of hands, sighs, mad laughter that spreads and dies away.

Then a voice arises from the abyss.

Herod is overcome. He hearkens. Mists now come up from the sea, enlaced figures assume a shape and mount from the depths, a living cloud from which, as brought forth by the dim dream and the ancient sin, Salome suddenly springs up, irresistible.

Far off the thunder rolls. Salome begins to dance. Herod starts to his feet.

DANCE OF THE LIGHTNINGS.

Total darkness covers the stage, and the rest of the drama is seen imperfectly by flashes of lightning. There is the lascivious dance, Herod's pursuit, the amorous flight, Salome seized, her veils plucked off by the Tetrarch's hand. For a moment she is nude, but John suddenly appears, steps forward, and covers her with the anchorite's cloak. The furious gesture of Herod is quickly interpreted by Herodias. Her signal delivers John over to the executioner, who leads him away, and soon reappears, holding John's head on a brazen charger.

The triumphant Salome takes the trophy and outlines a step, laden with her funereal burden. Then, as one feeling sudden uneasiness, as if the voice of the beheaded had whispered in her ear, she runs all at once to the edge

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of the terrace, and hurls the charger over the battlement into the sea. And the sea turns to the color of blood, and Salome falls in a swoon, while mad terror sweeps away Herod, Herodias, and the executioners in frantic flight.

Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away, in anguish. The head again gazes at her from another part of the stage. Salome wishes to steal away. The heads, arising, are now everywhere..

Salome, terrified, turns about to escape the bloody vision.

DANCE OF FEAR.

As she dances, the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically, and break in pieces with a crash. The bolt falls, and shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

* * *

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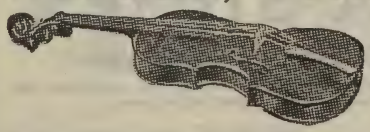

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the head of John the Baptist into the sea from Jules Laforgue's "Salomé: Moralité légendaire."

Laforgue's Salome was a metaphysician and John, or Iaokanann, was a Socialist from a Northern country. She lived on one of the White Esoteric Islands, ruled over by the Tetrarch Emerald-Archetypas. John had wandered to these islands, and brought with him revolutionary and incendiary papers, so he was soon dungeoned. Princes of the Northern country, from which he came, visited the islands, and were shown every honor. They looked at the sea from the palace windows, "the sea, the sea, always new and respectable, the sea, since there is no other name by which it may be called." The tetrarch feared that perhaps they had come to claim their subject John, who might, after all, be "a gentleman of genius." The princes were carefully dressed, pomaded, gloved; their hair was parted in the middle, and locks were arranged on the temples so as to give tone to profiles on medals. They congratulated the tetrarch on his islands, on the White Basilica, where they heard a "Tædium laudamus"; on the cemetery of beasts and things and on other curiosities.

They partook of a sumptuous fish and vegetarian dinner; they visited the wonderful aquarium and gaped at the fields of sponges, plantations of asparagus swollen in the alcohol of silence; they finally saw John in his dungeon. The nephew of the satrap of the North cursed him bitterly, and asked if it were here that he had come to be hanged. At this the tetrarch was much relieved.

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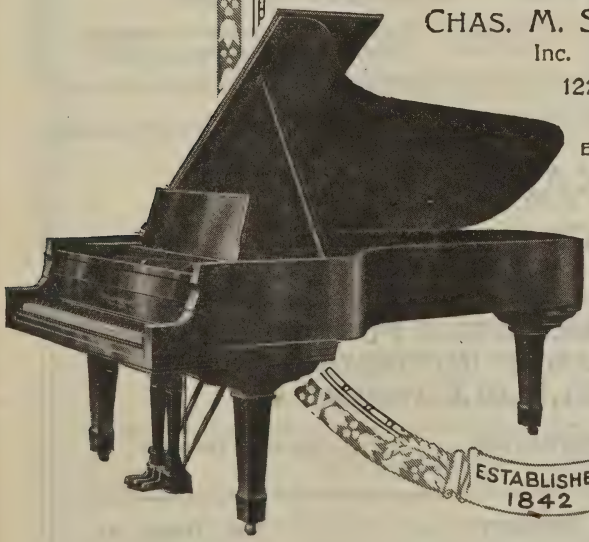

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They had not yet seen Salome, the singularly accomplished Salome, for whom they had brought presents,—paints without carbonate of lead, powders without bismuth or white lead, restorers without cantharides, depilatories without arsenic, milk washes without corrosive sublimate, dyes that were wholly vegetable, two demijohns of perfumed waters of spring and autumn. But so far they had caught only a glimpse of a young girl "melodiously enmuslined in spiderlike jonquil with black peas."

They were entertained in full court. "An orchestra of ivory instruments improvised a little unanimous overture in a lively and fatalistic mode." There were musical clowns, serpent-like women who twisted themselves and lisped the hymn that begins, "Biblis, my sister, Biblis," virtuosos of the flying trapeze with ellipses that were nearly sidereal. There were skaters on natural ice who waltzed, who etched flamboyant Gothic cathedrals. There was a theory of tableaux vivants. There was improving conversation. Then Salome appeared, hermetically enmuslined, but with arms of angelic nudity and with more singular exposures. She tottered as she walked, though she was shod only with ankle-rings.

The tetrarch, her father, glowed in ecstasy of pride. And Salome began her long and metaphysical discourse. "How Nothingness,

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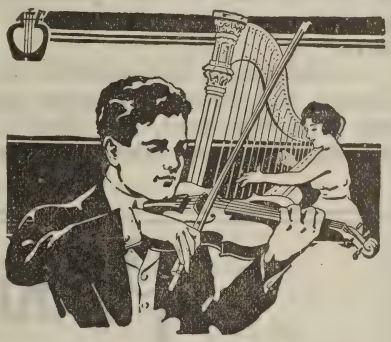

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that is to say, the latent life which will see the day after to-morrow, or perhaps sooner, is estimable, absolvent, coexistent with infinity, limpid as anything! Love! Inclusive mania of not wishing to die absolutely, O false brother, I shall not tell you that it is time to explain. From eternity things are things."

She talked and talked. The princes of the North did not dare to pull out their watches, still less to ask, "At what hour do you go to bed?" The courtiers, intoxicated by the speech, wiped their foreheads. There was a momentary silence of ineffable confusion.

The tetrarch scrutinized the designs of his cushions. The speech was finished, and the hard voice of Salome asked for the head of John on some sort of a platter. "But, my child, don't think of it! This stranger"— The courtiers said that the wish should be granted. The princes of the North made no sign of approbation or disapproval.

The head of John was carried to the top of the tower, and Salome, with her elbows on the parapet of the observatory, avoiding national festivities, listened to the familiar sea of fair nights. The head was on a cushion. It was phosphorescently brilliant. It had been washed, painted, barbered, and it grinned at the twenty-four million stars.

As soon as she had received it, Salome, obeying her scientific conscience, had tried the famous experiments after decapitation. She was still expectant, but electric currents produced only inconsequential grimaces. She put an opal, as a sacred wafer, in the mouth

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of John, she kissed compassionately the mouth, she kissed it hermetically, and sealed the mouth with her corrosive seal—an instantaneous process.

Then she waited a minute and took up the head with her little hands and threw it into the sea. O the noble parabola! But, as she wished to clear the rocks, she had miscalculated the degree of her own necessary effort, and with a human cry she fell over the parapet, and far from the din of the national festivity she went from cliff to cliff in a picturesque anfractuosity. Her sidereal diamonds pierced her flesh, her skull was shattered, her agony was for an hour.

Nor did she have the viaticum of perceiving John's head floating, a phosphorescent star, on the waves.

As for the distances of the sky, they were far.

This is the argument of the tale of Salome as told by Jules Laforgue, who, born at Montevideo, died when he was twenty-seven

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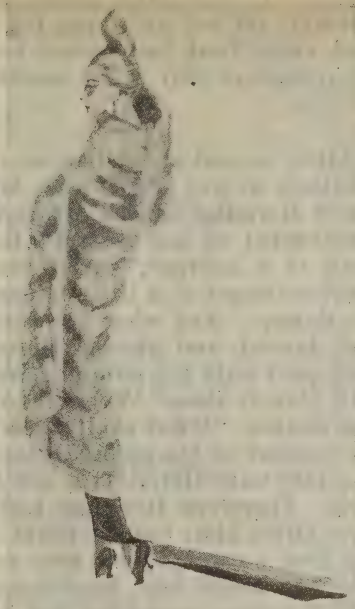

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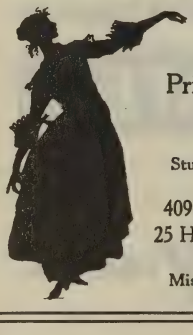
years old, in a little room in Paris,—died of consumption and poverty, yet not unhappy; for the English girl whom he had married, sweet Leah Lee, nursed him lovingly, and followed him after a separation of only a few months.

* * *

Little is said about Salome or her dance in the New Testament. Matthew wrote: "But when Herod's birthday was kept, the daughter of Herodias danced before them and pleased Herod." She was "instructed of her mother" to ask as a reward "John Baptist's head in a charger." And the king was sorry. The account in Mark's Gospel is a little longer, but we learn nothing more about the dance: "And when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, Ask of me whatsoever thou wilt, and I will give it thee." Then the daughter went forth and said unto her mother, "What shall I ask?" Herodias was wroth with John on account of his public denunciation of her behavior: "For John had said unto Herod, It is not lawful for thee to have thy brother's wife. Therefore Herodias had a quarrel against him, and would have killed him; but she could not. For Herod feared John, knowing that he was a just man and an holy, and observed him; and when he heard him, he did many things, and heard him gladly." Yet Herodias persuaded him to jail John, and Salome danced off the head of the forerunner.



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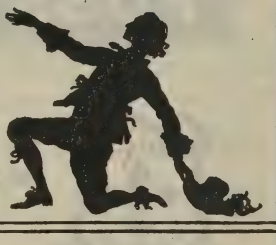

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Nowhere in the New Testament is the daughter of Herodias called by name Salome. She was not killed by order of Herod: she lived and was married twice,—first to Philip, tetrarch of Trachonitus, her uncle on her father's side (she was the daughter of Herod Philip); afterwards to her cousin, Aristobulus, son of Herod, the king of Calchas. According to Josephus she had three sons by Aristobulus.

Fantastical legends took their rise from this simple story. According to one Salome went with her mother and Herod when they were banished from Judæa. They crossed a frozen river, and the ice broke under Salome's feet. She sank in up to her neck; the ice united and she remained suspended by it.

According to others Herodias was in love with John the Baptist. Spurned by him, she demanded his head,—Josephus assigns, however, a political motive for the execution of the Baptist,—and stabbed with a bodkin the tongue that had railed against her. Or

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she was condemned to wander till the Last Day, because she laughed at the Saviour on his way to Calvary.* Another legend tells us that Herodias attempted to kiss the head of John, but the head blew upon her a terrible blast and sent her flying into space, where she still revolves. Mr. W. J. Henderson, in his lecture on Strauss's "Salome," quoted from the Homilies of Ælfric the Saxon, who died in 1006: "Some heretics have said that the head blew the king's wife Herodias, for whom he had been slain, so that she went with the winds all over the world; but they erred in that saying, for she lived to the end of her life after the slaying of John." According to some the head was buried at Edessa; some say it was buried in St. Peter's at Rome; others insist that it was buried in the cathedral of Amiens.

In other legends Herodias rides in the chase of the Wild Hunter,

* See the opening chapter of Eugéne Sue's "Wandering Jew." Note also the address of Klingsor to Kundry in "Parsifal" (act ii.) :—

Awake! Awake! To me!
Thy master calls thee, nameless being,
World-old devil! Rose of Helldom!
Herodias wast thou, and what else?
Gundrygia there, Kundry here!
(*Translation by George T. Phelps.*)

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or she is the Wild Huntress. She figures in Heine's "Atta Troll" (1841–42). The poet, looking out of the window of the witch Uraka's hut on the Eve of John the Baptist and in the time of full moon, saw the Wild Hunt hurry through a hollow. Three women were conspicuous in the pageant, Diana, Abunda, and Herodias. Heine thus describes Herodias* :—

O'er the face of glowing languor
Lay an oriental magic,
And the dress recalled with transport
All Sheherazade's stories.

Lips of softness like pomegranates,
Lily white the arching nose,
And the limbs, refreshing, taper,
Like a palm in some oasis.

High she was on white steed seated,
Whose gold rein two Moors were holding,
As along the way they trotted
At the princess' side afoot.

Yes, she was indeed a princess,
Was the sovereign of Judæa,
Was the beauteous wife of Herod,
Who the Baptist's head demanded.

For this deed of blood was she, too,
Execrated; and as spectre
Must until the Day of Judgment
Ride among the goblin hunt.

In her hands she carries ever
That sad charger, with the head of
John the Baptist, which she kisses:
Yes, the head with fervor kisses.

For time was, she loved the Baptist—
'Tis not in the Bible written,
But there yet exists the legend
Of Herodias' bloody love—

Else there was no explanation
Of that lady's curious longing—
Would a woman want the head of
Any man she did not love?

* The translation into English is by Thomas Selby Egan (London, 1876).

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Was perhaps a little peevish
With her swain, had him beheaded;
But when she upon the charger
Saw the head so well beloved,

Straight she wept and mad became,
And she died of love's distraction—
Love's distraction! Pleonasmus!
Why, Love is itself distraction!

Rising up at night she carries,
In her hand, as now related,
When she hunts, the bleeding head—
Yet with woman's maniac frenzy

Sometimes she, with childish laughter,
Whirls it in the air above her,
Then again will nimbly catch it,
Like a plaything as it falls.

. . . . . .

But for thee, Herodias,
Say, where art thou? Ah, I know it,
Thou art dead, and liest buried
By thy walls, Jerusholayim!

Starkened sleep of death by daylight
Sleep'st thou in the marble coffin;
But at midnight then awake thee
Cracking whips, huzza and halloh!

And thou follow'st that wild army
With Diana and Abunda,
With their merry hunt-companions
Who detest the cross and pain!

What a costly company!
Could I nightly hunt among ye,
Through the forests! I would ever
Ride by thee, Herodias!

For I love thee more than any!
More than yonder Grecian goddess,
More than yonder Northern fairy,
I adore thee, thou dead Jewess!

Yes, adore thee! I have marked it
In the trembling of my soul.
Love me and become my darling,
Beauteous form, Herodias,

Love me and become my darling!
Cast away that bloody plaything
With the charger, and delight in
Daintier and far better dishes.

I the true knight am so truly,
Whom thou wantest—matters little,
Thou are dead and damned already—
I have no such prejudices—

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Mr. Jacob N. Beam, in an article published in *Modern Language Notes* (January, 1907), says of the story of Salome and the Baptist that this love element is probably wholly of nineteenth-century romantic origin. "It does not seem to have existed in the older authorities on the legends of the martyrs and saints." Eusebius Emesenus spoke of Salome playing with the head as with an apple, but he said nothing of Salome's passion for John. Mr. Beam adds: "In view of the well-known fertility and perversity of Heine's imagination, it is likely that he invented the *Sage,* pure and simple, and assigned a fictitious source."

Wilde no doubt based his story of Salome's passion on the passage in "Atta Troll." He borrowed from Flaubert's story the stage setting, the banquet, the cistern, the voice of the Baptist, the Roman visitors, the desire of Herod for Salome, who in Flaubert's tale is an innocent and charming young girl, hardly knowing John's name.

Percival Pollard translated into English an essay on Salome by a Spaniard, Gomez Carillo, who had talked with Oscar Wilde* about portraits of Herodias' daughter. This translation was published in an issue of *Papyrus* (1906), edited by Mr. Michael Monohan. Wilde

* "Salomé," drama in one act, written in French by Wilde, published in 1893, was produced at the Nouveau Théâtre, Paris, October 28, 1896. Lina Munte played Salomé. Translated into English by Lord Alfred Bruce Douglas, it was performed in London, May 10, 1905; in New York by the Progressive Stage Society, November 14, 1905: Salome, Mercedes Leigh. Operas founded on this play: Richard Strauss (Dresden, 1905), Mariotte (Lyons, 1908). Glazounoff has written music for the tragedy. Hadley's tone-poem "Salome" was performed in Boston at a Symphony concert, April 13, 1907; Salome's Dance from Strauss's opera, on April 26, 1912.

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said to Carillo: "I have always longed to go to Spain, that I might see in the Prado Titian's Salome,* of which Tintoretto once exclaimed: 'Here at last is a man who paints the quivering flesh!'" And Wilde asked him if Carillo knew the Salome of Stranzioni and that of Alessandro Veronese.

According to Carillo, the dramatist dreamed constantly of Salome and her dance. At times he saw her chaste, and he spoke of her as "a gentle princess, who danced before Herod as if by a call from Heaven." He then saw her quivering body lily tall and pale. "Veils woven by angels conceal her slenderness, her blonde hair flows like molten gold over her shoulders."

And once, seeing the picture of a woman's pale head, severed from her body, Wilde exclaimed: "Why, that is Salome," and he told a story found in a Nubian gospel. A Jewish princess made a present of an apostle's head to a young philosopher. The youth smiled and said unto her: "I should rather have your own head, my dear." The princess went away all pale. That night a slave visited the philosopher, and he bore with him on a golden plate the head of the woman. The scholar looked up and said: "Why all this blood?" and he turned a leaf in Plato. Wilde believed this Jewish princess was Salome.

Picture after picture did not satisfy his ideal. The Salome of Leonardo was too cold in its dignity. He did not tarry before the Salome of Dürer, of Ghirlandajo, of Leclerc, of Van Thulden. The

* For a discussion of certain pictures of Salome see *Ars et Labor* (Milan, February, 1907).

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* For a remarkable description of Salome's dance see "En Rade," a novel by J. K. Huysmans, pp. 34–39.

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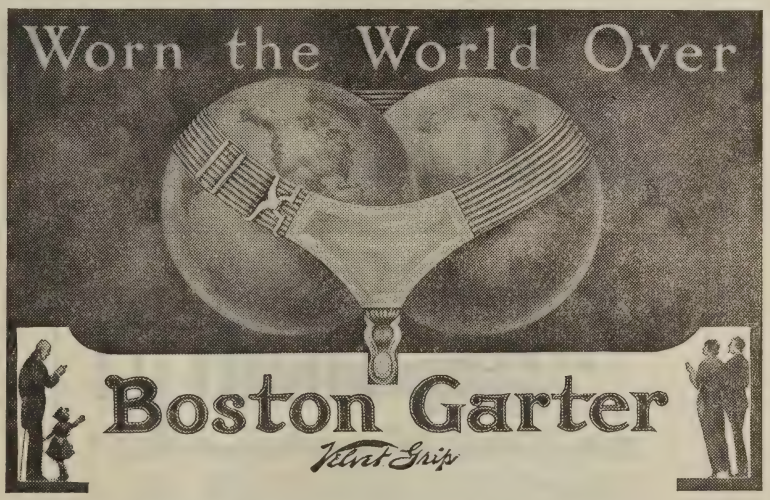
that the pearls on her breast die of love; that the bloom of her maidenhood pales the opals and fires the rubies, while even the sapphires on this feverish skin lose the purity of their lustre."

Did Salome dance the wondrous dance imagined by Flaubert? Was she the dancer of Moreau?

The painters of old times clothed her in the costume of their own period, and she danced as the noble dames of their own period would have minced it, strutted it or lolled and languished at the court. The dance might have been at a Dutch, Italian, or German ball. See, for example, the picture by Israel von Menecken or the one by Karel von Mander. In the latter Herod is clothed as a deep-thinking philosopher; Salome is sumptuously dressed, with a long, flowing train, with a high-cut bodice, with a jewelled velvet head-dress, and she is attended by a handsome sprig of nobility. In a corner, far in the background, the sworder is already at work on the kneeling John.

In illuminated manuscripts of the fourteenth century and in windows of stained glass, Salome walks on her hands before Herod, to his great delight and to the amazement of his guests, who uplift hands. For in an old version of the New Testament it is said that Salome "vaulted" before Herod. The pictorial representations of this performance are disappointing. The daughter of Herodias is clad as in a meal-sack, and not even her feet are visible. Furthermore, she is sour-visaged.

The early fathers of the church insisted that the dance was suggestive, provocative, wanton. Saint Gregory reproached the Emperor Julian for his misuse of dancing, saying: "If it pleases you to



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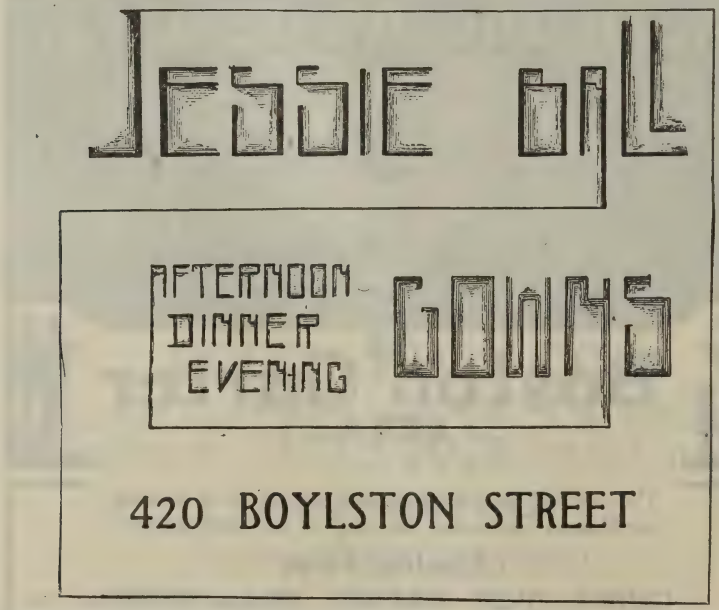
dance, if your inclination drags you to these festivities, of which you seem to be passionately fond, dance as much as you like; but why renew before our eyes the dissolute dances of the barbarous Herodias and the pagans? Perform, rather, the dance of King David before the ark; dance to honor God. These exercises of peace and piety are worthy of an emperor and a Christian."

Poor Salome! Does not the Breton folk-song remind a maiden with itching feet of the daughter of Herodias? "When thou seest dancing, think of the bloody head of John the Baptist on the charger, and hellish longing will not fill thy soul."

According to Saint Chrysostom, Salome committed a double crime: she danced, and she pleased by her dancing ("Duplex crimen, et quod saltavit et quod placuerit"). It was Satan who made her dance gracefully, and therefore she delighted Herod, who fell into her snares. For Satan is always present when there is dancing. "To love the dance is to abuse the gifts of the Lord and to go contrary to his views in giving us feet, for feet were given to us, not to make a shameful use of them, as in the dance, but only to walk modestly." And, if the body be dishonored by these indecent movements, how much more is the soul!

It is true, said the saint, that dancing to-day does not cause the death of John the Baptist, but it does harm to the members of our Lord. They that dance to-day do not ask for the head of John the Baptist on a charger, but they ask for Satan the souls of all that are present. If the daughter of Herodias is not now at a ball, the



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Devil who danced then in some way in her is present, and he enlivens the dances and takes souls captive by them. Yet this saint was named the golden-mouthed.

In like manner the Censure of the Waldenses and Albigenses used Salome as a shocking example. What did they not say? "As many paces as a man maketh in dancing, so many paces doth he make to hell." Observe the directness of this statement. Then the story of Salome is told—and conclusions are drawn.

"For the women come not willingly to the dance if they be not painted and adorned; the which painting and ornament is as a grindstone upon which the Devil sharpeneth his sword. They that deck and adorn their daughters are like those who put dry wood to the fire, to the end it may burn the better: for such women kindle the fire Luxury in the hearts of men. . . . For dancing is the pomp of the Devil, and he that danceth maintaineth his pomp and singeth his mass. For the woman that singeth in the dance is the prioress of the Devil, and those that answer are clerks, and the beholders are the parishioners, and the music are the bells, and the fiddlers the ministers of the Devil. For as when hogs are strayed, if the hog-herd call one, all assemble themselves together: so the Devil causeth one woman to sing in the dance or to play on some instrument, and presently all the dancers gather together." There is much more of this and some of the words are themselves unseemly.

The daughter of Herodias was by some supposed to lead the dancing at the Devil's Sabbath. There was no lack of partners for the women. Amiable and graceful demons were ready. But some-

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times a young girl preferred to dance with a frog. Jeannette d'Amadie saw Mme. de Martibalserena dance with four at the same time at a Sabbath personally conducted by Satan, who fiddled in an extraordinarily wild manner. Satan's favorite instrument, by the way, was the fiddle, though he occasionally favored the bagpipe.

As the Negro preacher Jones, of Cleveland, Ohio, remarked, in the course of a powerful discourse reported by Artemus Ward: "Whar there's dancing, there's fiddling; whar there's fiddling, there's unrighteousness; and unrighteousness is wickedness, and wickedness is sin! That's me—that's Jones."

As the old carol puts it:—

Thus wine and women we do see,
Men's minds to folly win;
For Herod did too soon agree,
And gave consent to sin.
Then on this day, as Scriptures say,
Saint John did lose his head,
Whilst she did sing before the king,
As he at table fed.

In Flaubert's "Hérodias" Salome danced as dance the priestesses of India, as the Nubians of the cataract, as the bacchantes of Lydia. Now she pursued, light as a butterfly, as a curious Psyche, as a vagabond soul, some one unseen who ever fled before her. Now she was languorous, so that no one knew whether she wept a god or was dying in his arms. Now she danced the *danse du ventre,* with eye-

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lids half-closed, with face immovable. Now she was like a wind-swept flower. And now from her arms, feet, clothing, flashed forth sparks which inflamed the men looking on her with dilated nostrils. And the tetrarch cried out: "Come! come! You shall have Capernaum, the plain of Tiberias, my strongholds, the half of my kingdom!" 'Twas then she said to him in a childlike manner: "I wish that you would give me on a charger the head"— She had forgotten the name her mother had whispered in her ear. At last she remembered, and said with a smile: "The head of Iaokannan!"

* * *

For a description of Richard Hengest Horne's tragedy "John the Baptist" (1881) and the libretto (1835) by Gustav Nicolai for an oratorio, with notes about Wilde's tragedy, and music inspired by it, see the programme book of the Boston Symphony Orchestra of April 27, 1912.

* * *

The parents of Florent Schmitt, although he was born in Lorraine, are Alsatians. Mr. Calvocoressi,* noting this fact, thinks that Schmitt's Alsatian descent "may help to account for his classical turn of mind—especially as by a curious misappropriation (origi-

* The article from which we quote here and later was published in the *New Music Review* (New York) of July, 1912.—Ed.

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nating in the fact that the great classics from the eighteenth century to the decadence of classicism inclusively, were German), what we commonly call classicism in music is in truth a result of especially German idiosyncrasies. His French blood and French culture have prevented him from having his originality impaired by scholasticism." The elder Schmitt was a musician, who took a special interest in church music and was violently opposed to Wagner. The son studied music at an early age. When he was seventeen, he resolved to devote himself to music. He took pianoforte lessons at Nancy of Henri Hess, and worked at harmony with Gustave Sandré. In October, 1889, he entered the harmony class directed by Théodore Dubois at the Paris Conservatory. He took second *accessit* at the end of the year. Albert Lavignac replaced Dubois the next year, and Schmitt took a second prize. Counterpoint, fugue, and composition were studied under Massenet, and in 1896–97 with Gabriel Fauré, Massenet's successor. Schmitt did militâry service, but in 1897 took the first second *grand prix* with his cantata "Frédégonde," and in 1900 was awarded the first *grand prix de Rome* for his cantata "Sémiramis," text by Eugène and Édouard Adenis. "Sémiramis" was performed at a Colonne concert, Paris, December 9, 1900 (singers, Miss Hatto and Messrs. Laffitte and Ballard). From Rome he sent to Paris the first movements of his pianoforte quintet and some songs the first year. In the second he sent a symphonic poem suggested by the Ramayana, "Combat des Raksasas et délivrance de Sîta." The manuscript was lost in the flood at Paris, January, 1910. The third year he sent a symphonic étude, "Le

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Palais hanté," based on Poe's poem. Five "Feuillets de Voyage" orchestrated, "Musiques de plein-air," and "Psaume XLVI." were sent the fourth year.

And then Schmitt travelled in Germany and Austria, and visited North Africa and Turkey. Returning to Paris, he composed much. Some of his compositions written at Rome were performed at the Conservatory in December, 1906. His Psalm was among them, and it was performed by the Société Musicale Indépendante on June 9, 1910. At Lamoureux concerts these works were played: "Le Palais hanté," January 8, 1905; "Musiques de plein-air" ("Danse désuète" and "Procession dans la Montagne"), December 16, 1906; "Musique sur l'eau" and "Tristesse au jardin," two poems for singer and orchestra, February 27, 1910 (Mme. Jeanne Lacoste, singer). The Quintet for pianoforte and strings was performed in April, 1909, at the Cercle Musical, and a few days afterwards at the Société

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In 1914 Schmitt was called to the French colors.

* * *

A carefully prepared catalogue of Schmitt's works up to 1911 may be found in Octave Séré's "Musiciens français d'Aujourd'hui" (Paris, 1911), pp. 401–403. We have added the titles of later works.

ORCHESTRAL: "En Eté," Op. 3, 1893; Combat des Rakasas et délivrance de Sîta, symphonic poem after the Ramayana, 1898; "Musiques de plein-air: Danse; Procession; Accalmie," Op. 44, 1900; "Le Palais hanté," symphonic study after Poe, Op. 49, 1904; "Rêves"; Rapsodie Polonaise and Rapsodie Viennoise, Op. 53, 2 and 3, originally for two pianofortes, 4 hands, 1904.

BALLETS: "La Tragédie de Salomé"; "Ourvaci" (not completed–); "Mille Neuf Cent Douze," Théâtre des Arts, Paris, April 18, 1912; "Pupazzi," Théâtre des Arts, Paris, May 23, 1912.

CHORAL, ETC.: Psaume XLVI. for solo voices, chorus, organ, and orchestra, Op. 38, 1904; Hymne funèbre for mixed chorus and military band, Op. 46, 1899; Chansons à 4 voix, for vocal quartet with accompaniment of orchestra or piano: 1. Véhémente; 2. Nostalgique; 3. Naïve; 4. Boréale; 5. Tendre; 6. Martiale,—Op. 39, 1903.

CHAMBER MUSIC: Andante et Scherzo for chromatic harp and string quartet, Op. 35, 1906; Quintet in 3 parts for pianoforte and string quartet, Op. 51, 1905–08; Lied et Scherzo for double quintet of wind instruments, of which one is a solo horn, Op. 54, 1910; Legende for viola and pianoforte (first performed at Paris in March, 1919).

"Reflets d'Allemagne," to which Calvocoressi refers, are pianoforte pieces for four hands: Eight Waltzes, Heidelberg, Coblentz, Lübeck, Werder, Vienne, Dresde, Nuremberg, Munich, Op. 28,

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1905. Werder, Dresde, Nuremberg, and Munich have been orchestrated. "Musiques Intimes" for pianoforte solo appeared in two volumes, Op. 16 (1897) and Op. 29 (1903). "Nuits Romaines: Le Chant de l'Anio" and "Lucioles," are Op. 23, 1901. Schmitt is given to fanciful titles. See his Op. 22, "Musiques Foraines," for pianoforte, 4 hands, 1901 (Parade, Boniment de Clowns, La belle Fathma, Les Éléphants savants, La Pythonisse, Chevaux de bois).

Other music for pianoforte, two hands: Op. 3, Three Preludes; Op. 5, Soirs, Ten Preludes; Op. 6, Ballade de la Neige; Op. 12, Two Pieces; Op. 18, Three Little Pieces; Op. 27, Four Pieces; Op. 31, Three Waltz Nocturnes; Op. 32, Little Musical Pieces, eight in number; Op. 36, Pupazzi, suite of eight pieces—this suite has been orchestrated; Op. 42, Romantic Pieces, six in number.

For pianoforte, four hands: Op. 15, Seven Pieces; Op. 26, Feuillets de Voyage, ten pieces in two volumes; Op. 34, Eight Little Pieces on five notes; Op. 37, Four Pieces for Recreation on five notes; Op. 41, Eight Short Pieces; Op. 43, Humoresques.

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Schmitt has orchestrated a few pianoforte pieces by Chopin and Schubert.

For Goethe's "Faust" translated by Émile Vedel, produced at the Odéon, Paris, December 5, 1912, he assembled "musical adaptations," performed by the Colonne chorus and orchestra led by Gabriel Pierné.

Schmitt's "Chant du Guerre," for tenor solo, male chorus, and orchestra, poem by Léon Tonnelier, is dated January, 1915. It was performed for the first time at the Opéra, Paris, May 11, 1916 (Yvonne Gall, soprano).

The announcement was made in August, 1919, that Schmitt was writing the music for "Blanc et Noir," a "modern pantomime" by Saint-Georges de Bouhélier for the Opéra, Paris.

* * *

These works of Schmitt have been performed in Boston:—

Rapsodie Viennoise, for orchestra. Mrs. R. J. Hall's concert, March 11, 1912. Mr. Longy conductor.

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Lied and Scherzo for double quintet of wind instruments, one a solo horn. Longy Club concert, January 23, 1913.

"The Tragedy of Salomé," for orchestra. Boston Symphony Orchestra, November 29, 1913.

Psaume XLVI. Cecilia Society, December 18, 1913 (Marie Sundelius, soprano).

Polish and Viennese Rhapsodies for two pianofortes (Messrs. De Voto and Mason). Cecilia concert, February 19, 1919.

"Musiques de plein-air," suite for orchestra, Boston Symphony Orchestra, March 14, 1919.

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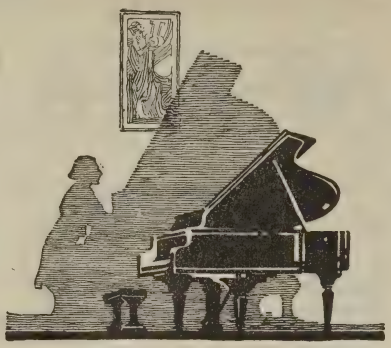
Wendler, G.	Van Den Berg, C.	Heim, G.	Adam, E.
Lorbeer, H.	Versney, C.	Mann, J.	Sordillo, F.
Hain, F.	Hess, M.	Mager, G.	Mausebach, A.
Gebhardt, W.	Folk, G.	Kloepfel, L.	Kenfield, L.

Tuba.	Harps.	Tympani.	Percussion.	
Mattersteig, P.	Holy, A.	Neumann, S.	Ludwig, C.	Burkhardt, H.
	Cella, T.	Gardner, C.	Zahn, F.	

Organ.	Librarian.
Snow, A.	Rogers, L. J.



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I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Handel . . Concerto in F major for Organ and Orchestra, No. 4, Op. 4

I. Allegro.
II. Andante.
III. Allegro.

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throw-

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ing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

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Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich * an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a violoncello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!"

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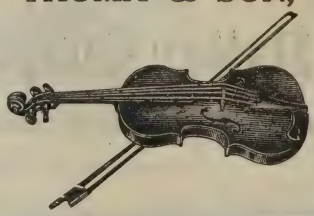

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Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine * horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him

* Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift

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of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration.

* When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung* who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by

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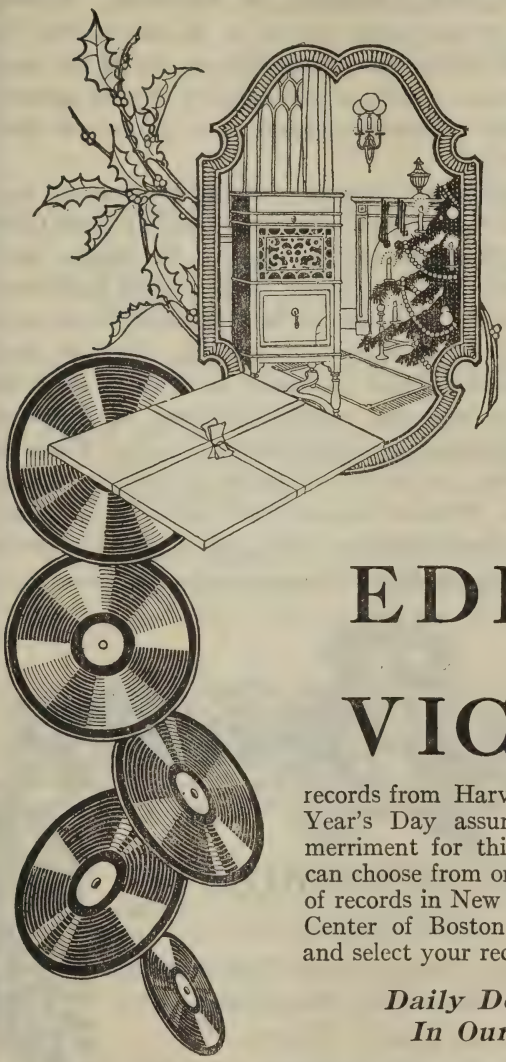

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Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellchaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

On May 18, 1876, Cambridge University offered Brahms an honorary degree. The others then named were Joachim, Sir John Goss, and Arthur Sullivan. (Joachim did not receive his degree until the next year.) If Brahms had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score

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and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic Concert, April 16 of the same year, and the conductor was W. G. Cousins. The first performance in Berlin was on November 11, 1877, by the orchestra of the Music School, led by Joachim.

* * *

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a

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letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

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> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

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Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos; Handel, Fugue in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel,

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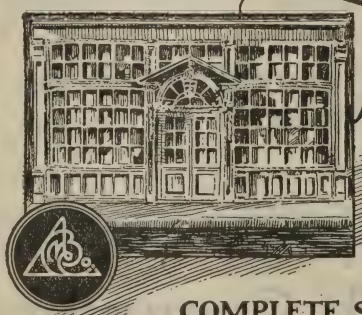

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Scherzo from Suite Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain

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neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival." The first performance in New York was on December 15, 1877.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

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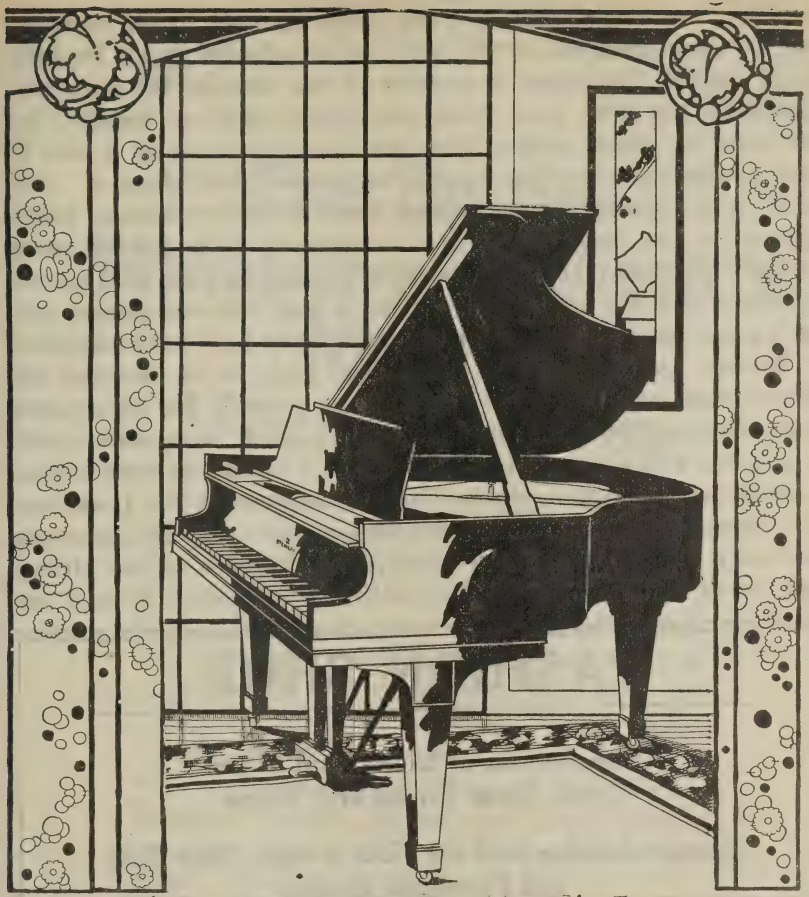

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are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—and im-

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pressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The

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horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

* * *

There are interesting references to this symphony in "Johannes Brahms: The Herzogenberg * Correspondence," edited by Max Kalbeck and translated by Hannah Bryant (N.Y. 1909). When Brahms visited Leipsic to conduct it, he stopped at the Herzogenbergs. At the concert he conducted also his variations on a theme of Haydn

* Heinrich Picot de Peccaduc, Freiherr von Herzogenberg (Graz, June 10, 1843; Wiesbaden, October 9, 1900), who dabbled in all the arts, studied music at the Vienna Conservatory. He there became acquainted with Brahms, whom he idolized. In 1872 he settled in Leipsic, where he was interested with others in the Bach Verein, and in 1875 he conducted it. That year he was called to Berlin, made professor, and successor of Kiel as the Director in Composition at the Royal High School for Music. He wrote two symphonies; a Requiem, a Mass, and other music for the church; oratorios, cantatas, and much chamber music. Even an admirer said of his compositions: "His ruthless suppression of the natural instincts he had learned to mistrust made him almost a slave to form and technic."

In 1868 he married Elisabet von Stockhausen (Paris, April 13, 1847; San Remo, January 7, 1892). She was a pianoforte pupil of the organist Dirzka, and later of Julius Epstein, for her father lived in Vienna as Ambassador. She is described as having beauty and charm, a woman of fine musical taste and marked talent.

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and accompanied his songs "Mainacht," "Wie bist du, meine Königen," two "Heimweh" songs, and a pair of romances from "Magelone" sung by Georg Henschel. Dorffel wrote in the *Leipziger Nachrichten* that the effect of the symphony on the audience was "the most intense that has been produced by any new symphony within our remembrance." Yet a member of the Gewandhaus committee protested volubly against the proposed repetition of the symphony at an early date. Elisabet von Herzogenberg wrote to Brahms (January 23, 1877) about this. "It is really quite too tragic! But that is always the way when you count too much on anything, as we did. *Es wär zu schön gewesen, es hat nicht sollen sein.* —— is probably thinking the same. They say, by the way, that he could not face the terrific strain of deciding whether the finale led to heaven or hell. . . . Please have the symphony printed soon; for we are all symphony-sick, and weary of straining to grasp the beloved, elusive melodies."

At Breslau Brahms discovered that it was a great help if some one else took his first rehearsal. "That clever young Buths * did

* Julius Buths, pianist and conductor, was born at Wiesbaden, May 7, 1851. He studied with his father, Karl, an oboe player, and with Freudenberg; from 1860 to 1870 at the Cologne Conservatory with Hiller and Gernsheim. In 1871 he won the Meyerbeer prize, took some lessons of Kiel, then studied in Italy and at Paris. From 1875 to 1879

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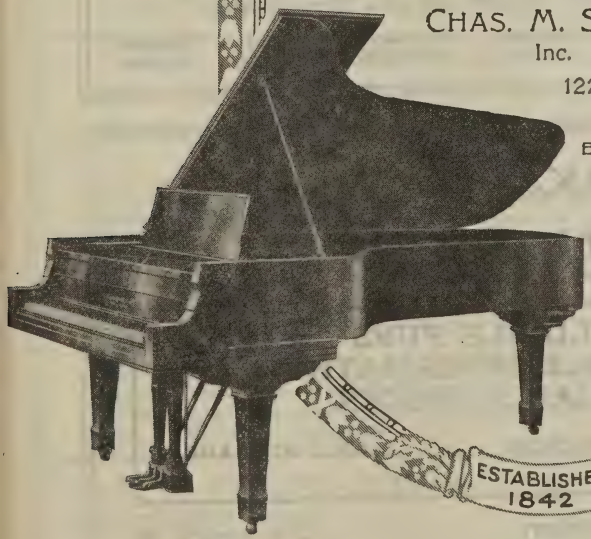

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it there admirably. I had only to take it up where he left it, and it went splendidly. The introduction to the last movement was quite different from the Leipsic performance—that is, just as I like it."

Note the enthusiasm of Heinrich von Herzogenberg over the symphony: "It seems to us an event of world magnitude, the absence of which is now unthinkable, enriching and ennobling our existence as only the greatest things can. As a musician who has met with affectation and superficiality at every turn in his not inconsiderable experience, I count myself (and all earnest seekers) happy in this pillar you have erected—though with no thought of us—in our path. What matters the morass on our left, the sandy waste on our right? It can only be a matter of indifference to you which road we strike. But if you will observe the Lilliputian migration (take a microscope, please!) you will perhaps find some

he taught and conducted at Breslau; 1879 to 1890 at Elberfeld. In 1890 he went to Düsseldorf as City Music-director. This position he lost in 1908. In 1902 he was director of the Conservatory then founded. He was made a professor in 1895. Among his compositions are a pianoforte concerto, pianoforte quintet, and a string quartet. He has translated oratorios by Elgar into English.

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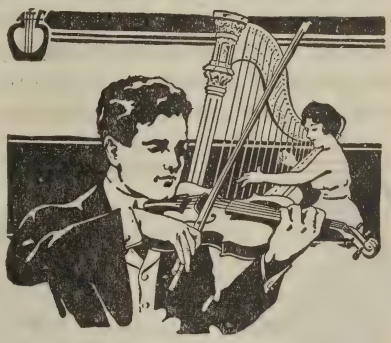

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satisfaction in the way the little folk have picked themselves up again, leaving here and there a boot in the mud in their anxiety to keep up, or shaking the dust from their garments (with quite a pretty color effect), one and all determined to stick to the right path."

Brahms wrote from Vienna, December 15, 1878, that Consul Limburger had invited him to conduct the first symphony at the Gewandhaus, Leipsic, on New Year's Day. "I am not inclined to do it. What is your conductor there for, after all! There is some sense in conducting one's works before they are printed, but only then."

Elisabet wrote a long letter from Leipsic on March 15, 1882. Hans von Bülow the day before had given a Brahms concert with the Meiningen orchestra, after which, as he wrote, he wished to put the keys of the conquered city at the feet of Brahms. Elisabet wrote: "I have never heard your things done like that before." Bülow conducted the C minor Symphony, the Haydn Variations, and played the concerto in D minor. "The only time we have a glimpse of their real effect is when you conduct a first performance; any subsequent performances are listless, mechanical readings. But even when you are there, what can you get out of such short re-

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hearsals? This time there was beauty of sound to satisfy the senses, while every feature was brought out with one effect. Above all there was a glow of genuine enthusiasm over the whole, sufficiently infectious to cause even a Gewandhaus audience to relax. Do you know they quite lost their heads at the end of the C minor? The din was so great that we had to ask ourselves if that were really the Gewandhaus with the same people sitting there. The fact is, that there was *not* the usual preponderance of prim, tiresome femininity, barely out of its teens; but fresh, young, listening faces and older ones who cannot get into the Gewandhaus ordinarily were there, all under a spell that deepened with every number, all attention from head to foot, smiling happily at this or that point—in a word, so charming and sympathetic that one felt like kissing some

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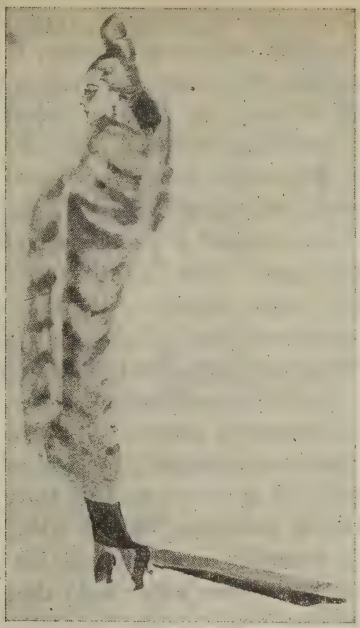

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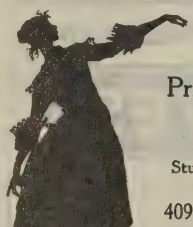
of them. As the Allegretto in A-flat received comparatively little applause, Bülow promptly repeated it. Then came the deluge! . . . We made a heathenish noise, my brother shouting *encore* at the finish like one possessed, though whether he wanted the whole symphony or only the last movement repeated he refuses to say. We were just like children, and all felt we had come into our own at last. Bülow has never impressed me as he did last night. . . . His genuine, unreserved devotion to your music was so evident, and, alas! so unusual a thing here, that we felt as if we were among friends again after living with strangers. For you know (though I can't resist repeating it) that your music is as indispensable to our existence as air, light, and heat. . . . Yesterday when the horn first rang out in the last movement, it seemed as if you were sending us a glorious greeting from afar. You, poor thing, can never be a mere listener to music. You are really to be pitied." Brahms did not then go to Leipsic, for Bülow had not notified him of a change in date. It is a curious fact that in the voluminous correspondence of Bülow, published by his wife, Marie,—there are seven thick volumes,—there is no allusion to his concerts at Leipsic in March, 1882.

Elisabet in her letter said that the staccato passage that "comes before the lovely B-flat minor in the coda of the first movement



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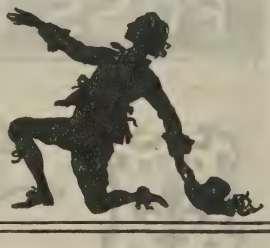

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was amazingly effective, sharp, and clear-cut as we never heard it. . . . The energetic passages were indeed wonderfully worked out all through, if I except the fabulous roaring-lion basses after the *stringendo* in the introduction of the last movement. You forced them out so magnificently, while he did not exert half enough pressure. The *stringendo* itself was superb. I longed for our own oboist in the Adagio, for his sustained G-sharp is quite another thing, and he plays more artistically altogether. But the Meiningen clarinetist is great." *

* * *

* He was Richard Mühfeld (1856–1907), self taught, and first clarinetist of the Meiningen orchestra from 1876 to his death. He began as a violinist. Brahms wrote for him his Ops. 114, 115, and 120. From 1884 to 1896 Mühfeld played at the Bayreuth festivals.

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The symphony has been played in Boston at concerts of the Boston Symphony Orchestra under—

Mr. Henschel: December 10, 1881; December 23, 1882; December 29, 1883.

Mr. Gericke: November 14, 1885; November 26, 1887.

Mr. Nikisch: April 19, 1890; January 31, 1891; April 23, 1892.

Mr. Paur: December 2, 1893; October 19, 1895; April 16, 1898.

Mr. Gericke (second term): April 14, November 24, 1900; December 27, 1902; February 25, 1905.

Dr. Muck: October 27, 1906.

Mr. Fiedler: October 10, 1908; March 11, 1911.

Dr. Muck (second term): May 3, 1913; January 15, 1915; November 10, 1916.

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Mr. Joseph Bonnet, organist and composer, was born at Bordeaux, on March 17, 1884. His father, organist of the church of Sainte Eulalie, gave him his first music lessons. When he was fourteen years old, Joseph was made organist of the church of Saint Nicolas at Bordeaux, later of the church of Saint Michel. He gave a recital that attracted attention. Entering the Paris Conservatory, he studied the organ with Guilmant. In 1906 (July 6) he was awarded a first prize for organ playing. First prizes were also awarded that year to Messrs. Barié and Vierne. The subject for a fugue was given by Gigout; the subject for free improvisation by Lavignac. Before Mr. Bonnet was awarded the prize, he was chosen in competition (March 23, 1906) organist of Saint Eustache in Paris. In order to pursue without interruption his studies in the Conservatory he did voluntary service in the army when he was eighteen and a half years old instead of awaiting the regular summons at twenty-one. He soon became known throughout Paris by playing at concerts of the Société Nationale, the Société Bach,

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the Société Handel, and the concerts of Lamoureux and Colonne. Guilmant died, and Mr. Bonnet was named organist of the Société des Concerts du Conservatoire. In the season of 1910–11 he gave more than forty recitals at Saint Eustache. He has given recitals in France, England, Belgium, Switzerland, Austria-Hungary, and Germany. His compositions for the organ are many, and he is the editor of compositions played at his series of five historical recitals.

Mr. Bonnet played for the first time in this country in the Great Hall, College of the city of New York, January 30, 1917.

On April 16, 1917, Mr. Bonnet gave a recital at the new Old South Church. On January 23, 1918, he played in Symphony Hall, where a concert took place for the benefit of the Edith Wharton War Charities. His associates were Mme. Gabrielle Gills, soprano, and the Société des Instruments Anciens. He then played pieces by Bach, Clérambault, Grigny, and a concerto by Handel. He gave recitals at the Emmanuel Church, March 17, 24, 1918.

He played here at the concerts of the Boston Symphony Orchestra on December 13, 14, 1918 (Guilmant's Symphony No. 1, D minor, for organ and orchestra.)

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RUSSELL WRAGG, Secretary

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

A set of six organ concertos by Handel, numbered as Op. 4, was published by John Walsh of London in September, 1738. On the 23d of that month the London *Daily Post* published this advertisement inserted by Walsh:

"TO ALL LOVERS OF MUSIC:—
Whereas, there are six concertos for the organ, by Mr. Handel, published this day, some of which already have been printed by Mr. Walsh, and the others done without the knowledge or consent of Mr. Handel, this is to give notice that the same six are printing and will be published in a few days, corrected by the author.—J. WALSH.

This advertisement was reinserted a few days afterwards. The publication was announced on October 4 with a note by the composer:

These six concertos were published by Mr. Walsh from my own copy, corrected by myself, and to him only I have given my right therein.—GEORGE FRIDERIC HANDEL.

Thus did Handel wish to put the public on its guard against piracy.

A second set with which Handel had nothing to do, made up chiefly of arrangements of the "Grand Concertos" for strings and put together by Walsh, was published in 174. Two other sets of

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organ concertos were issued after Handel's death; in 1760 six were published as Op. 7*; Arnold brought out another set in 1797, but some of the numbers were not written originally for the organ.

The greater number of Handel's organ concertos were written between 1735 and 1751. Victor Schoelcher thought that Handel played concertos in London as early as 1733. He did at Oxford in that year when he produced his "Athalia."

The concerto in F major, No. 4, Op. 4, is signed March 24, 1735. "It is, nevertheless, possible," says Schoelcher, "that this concerto was performed only in 1736, for his Minuet was for a long time called the 'Minuet of Esther,' because of a tradition that Handel always gave it with 'Esther.'".

* * *

We are indebted to Mr. Bonnet for the following information:—

"The organ part of this Concerto was wholly written by Handel. All that was necessary was to fill out some chords indicated by the figured bass and to add a few measures to connect the last *tutti* of the first Allegro.

* The concerto No. 4, D minor, Op. 7, was played in Boston at a Symphony concert October 20, 1900, by Wallace Goodrich, who made use of Guilmant's necessary additions to the solo part and filled out the gaps in the orchestra with parts written for orchestral instruments to take the place of the missing third movement. Mr. Goodrich transcribed for organ the third movement (Larghetto e piano, originally written for three violins, viola, and *tutti bassi*) of Handel's Concerto Grosso No. 12, transposing it from E major to F major.

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"I employ the original orchestration, which, indeed, sounds clearly and joyously: the contrast between the organ and the strings is admirably contrived, much more happily than if this orchestration were made heavy by an army of wind instruments.

"I have already played in Boston the Concerto in D minor with Société des Instruments Anciens,† also at Emmanuel Church, so I have preferred to play the one in F major this time. I am sure that the marvellous Andante will give pleasure. The few measures of the Adagio preceding the final Fugue are so expressive that they seem to come from heaven. Handel in this composition has succeeded in joining the greatest power to the most exquisite delicacy.

* Guilmant played this concerto for the first time in Paris at the Trocadero on May 20, 1880. Mme. Risarelli of La Scala, Milan; M. Caron of the Opéra; M. Marsick, violinist, and Colonne's Orchestra assisted.

† This was at Symphony Hall on January 23, 1918, at a concert for the benefit of the Edith Wharton War Charities. Mr. Bonnet also played pieces by Grigny, Clerambault, and Bach's great G-minor fugue. The Société played a concerto for quartet of violes by P. E. Bach; Mr. Casedesus played a Suite for viole d'amour by Lorensiti; Mme. Gabrielle Giles, who then made her first appearance in Boston, sang Duparc's "Chanson Triste," Fauré's Mandoline, Rachmaninoff's "Souvenances," Dwight Fiske's "The Bird," and Debussy's "Noël des Enfants qui n'ont plus de maison."

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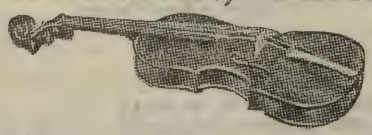
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II. Andante, B-flat major. "Violins and viola pianissimo, without oboes. Violoncellos without cembalo and without bassoons." Final Tutti is forte. An Adagio of eight measures brings in

III. Allegro, B-flat major, 4-4. Orchestration as in the first Allegro.

The English organs for which Handel wrote were not provided with pedal-boards. (The pedals, it is said, were invented by Ludwig Van Vaelboke of Brabant about 1306, but they apparently were not introduced in England until 1785, by Snetzler in the German Lutheran Chapel, London. The first English pedals were made to "drag down" the manual keys; the lowest pedal was therefore placed below the lowest manual keys.)

Furthermore Handel's organ parts were as a rule only sketched. There was a melody, there was a figured bass. The harmony was filled in by the organist. When he came to the words "organs ad libitum," he could improvise, and as Handel was a master of this

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art, his interpretation of his concertos owed much to his own skill in improvisation.

These concertos were for the theatre, or concert use. They served as entr'actes when his oratorios were performed; at the beginning of an act as a rule; sometimes in the middle of one and so in some of his manuscripts these words are written in pencil after an aria or chorus: "Segue il concerto per l' organo" ("The concerto for the organ follows").

* * *

Sir John Hawkins, who heard Handel play the organ, gave a description of his methods:

"When he gave a concerto his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close-wrought and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one can ever pretend to equal."

And of the effect on the "enraptured auditory," Sir John wrote: "Silence, the truest applause, succeeded the instant that he ad-

dressed himself to the instrument, and that so profound that it checked respiration, and seemed to control the functions of nature; while the magic of his touch kept the attention of his hearers awake only to those enchanting sounds to which it gave utterance."

The *Grub Street Journal* of May 8, 1735, published an extraordinary rhapsody over his organ playing.

Romain Rolland, whose Life of Handel (Paris, 1910) cannot too strongly be recommended, sees in the organ concertos magnificent music for the great public. "Deep shadows, brilliant light, powerful and joyous contrasts,—they all are planned for monumental effect. The orchestra as a rule is composed of two oboes, two violins, viola, and basses (violoncellos, bassoons, and cembalo), sometimes two flutes, double-basses, a harp. In the tenth concerto there are two violoncellos and two bassoons. In the long concerto in F major there are two horns. The concertos are in three or four movements, which customarily are connected two by two. They generally begin with a Pomposo or a Staccato in the manner of the French overture; an Allegro of the same style follows. To end, an Allegro moderato or an animate Andante, sometimes a dance. The Adagio for a middle movement is often lacking; here an improvisation took place."

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SECOND EPISODE FROM LENAU'S "FAUST": THE DANCE IN THE VILLAGE TAVERN (MEPHISTO WALTZ) . . . . . FRANZ LISZT

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886.)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853–57), and Lenau's poem * called into being these pieces:—

1858–59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug," † (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädtler Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

† Henri Rabaud's "Procession Nocturne" inspired by Lenau's "Faust" was produced at a Colonne concert, Paris, January 15, 1899; performed at Cincinnati by the Symphony Orchestra of that city, November 30, 1900—the first performance in America, and played in Boston on January 7, 1903, at a concert by the Boston Orchestral Club (Mr. Longy, conductor), and at a concert of the Boston Symphony Orchestra, December 27, 1918 (Mr. Rabaud, conductor). It was also played in Boston at a concert of the New England Conservatory Orchestra (Mr. Chadwick, conductor) on November 19, 1909.

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1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please the fiend, and he cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune. There is wild dancing,

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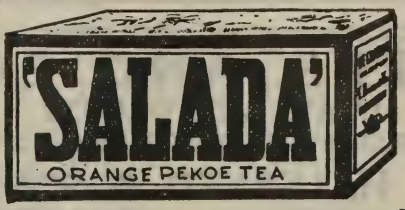

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so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme, to the full enjoyment of those that are enamoured with "realistic" dissonances. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is then given to the solo violoncello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs, and shrieks with glee in his mockery of Faust's love ecstasy. There are two endings to the piece. The earlier version ends fortissimo; the later dies gradually away in illustration of the line that Liszt adds as a motto:—

"Und brausend verschlingt sie das Wonnemeer."

* * *

As is well known, Satan has always been fond of dancing. Long ago Chrysostom wrote: "Where there is dancing, the Devil is pres-

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ent." Cyprian said: "The dance is a circle, and its centre is the Devil." There was a German proverb: "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Miss Jeannette d'Abadie saw Mrs. De Martibalserena dance with four frogs at the same time, at a Sabbat personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk,

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Abraham à Sancta-Clara, discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre"; but ancient illustrators represent Satan as amiably impartial in his choice: They represent him as playing all sorts of instruments, from a bell to a flute.

* * *

This waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote: "We should demand its prosecution under Lord Campbell's Act, especially

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when accompanied by explanatory remarks, but for its unutterable ugliness." And when Theodore Thomas produced it in Boston (October 10, 1870) John S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz in Boston, and it has been played at concerts of the Boston Symphony Orchestra (1887, 1893, 1894, 1897, 1902, 1907, 1913).

* * *

The first Mephisto Waltz was arranged by the composer for the pianoforte for two and for four hands. The second Mephisto Waltz, which has been characterized as a waltz in augmented seconds, was dedicated to Saint-Saëns, the third to Marie Jaëll-Trautmann, the Mephisto Polka to Lina Schmalhausen. About sixty measures of the fourth waltz exist in the manuscript at the Liszt Museum in Weimar. They are of an andantino movement, and were written at Rome and Budapest. It appears from a letter written by Liszt in 1885 that Alfred Reisenauer orchestrated the third waltz:

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The first performance was from manuscript at Weimar in the Grand Ducal Palace March 8, 1861,* at the third court concert. Liszt conducted. This concert was one of the last court concerts that Liszt conducted at Weimar.

The date of the first performance of the other episode, "The Nocturnal Procession," is not definitely determined.

The second Mephisto Waltz (1881) was performed for the first

* The date given by R. Pohl in his "Franz Liszt"—1860—is erroneous.

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time at Budapest on March 9, 1881. The pianoforte version was often played by Marie Jaëll. When she played it once in Paris (March 18, 1892) a critic wrote: "They do not dance this waltz in a village tavern; it is to the hills not far from Parnassus that these rhythms lure the dancers. It may be asked whether this musical incarnation of the spirit of the dance is made for demons whom it more or less ennobles, or for demigods who are degraded by it." The third Mephisto Waltz was played by Mme. Jaëll at this concert.

The second Mephisto Waltz for orchestra was revived by Ferdinand Löwe at a concert in Vienna early in 1911.

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This symphony was begun in England in the fall of 1829; it was completed at Berlin in April, 1830. It was performed from manuscript for the first time on November 15, 1832, in the hall of the Singakademie, Berlin, at the first of three concerts given by Mendelssohn for the benefit of the fund for widows of orchestral players. The composer conducted.

The first performance in England was led by August Manns at the Crystal Palace on November 30, 1868.

The first performance in the United States was at the first Triennial Festival of the Handel and Haydn Society in the Boston Music Hall on May 9, 1868. Mr. Zerrahn conducted. The overtures to Spohr's "Jessonda" and Rossini's "William Tell"; "Voi, che sapete" was sung by Adelaide Phillipps, and Alide Topp gave the first performance in Boston of Liszt's concerto in E-flat major for the pianoforte.

The score and the orchestral parts were not published until March, 1868. It has been said that Mendelssohn was averse to publication during his lifetime; did not wish to have it published

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after his death; did not like to hear about performances of it. It has also been said that Mendelssohn held it back, thinking that Meyerbeer had anticipated him in "The Huguenots"; but this opera was not produced at the Paris Opéra until 1836.

The score calls for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, serpent, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

Mendelssohn was for some time undecided about a title for this symphony; he mentioned in a letter (1830) to his sister Fanny, "Reformation Symphony," "Confession Symphony," "Symphony for a Church Festival." On the programme of the first performance in Berlin this title stood: "Symphony for the Festival of the Reformation of the Church." The title "Confession" referred to the Augsburg Confession.

In September, 1829, Mendelssohn was busy with composition in London. The "Reformation" and "Scotch" symphonies, the "Hebrides" overture, the String Quartet, Op. 12, and some vocal music were shaping themselves, with an organ piece for his sister Fanny's wedding, and an operetta for the silver wedding of his parents. His plans came to nought. On account of an accident he was thrown out of a cabriolet—which kept him in bed for a couple of months.

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In Paris where he sojourned from December, 1831, to April, 1832, he met musicians, heard some of his music played, but was disappointed; for his "Reformation" Symphony, although it was rehearsed for a Conservatory concert by his friend Habeneck, was not performed. The orchestral players did not like it: it was "too learned, too much *fugato,* too little melody." So the symphony was not produced at Paris until March 22, 1868, at a Concert Populair led by Pasdeloup.

Even in Leipsic where the symphony was rehearsed at the Gewandhàus as early as 1848, there was no performance of it until 1868.

The movements were thus indicated: I. Andante Allegro con fuoco. II. Allegro vivace. III. Andante. *attacca* Choral, "Ein' feste Burg ist unser Gott." *attacca* Allegro vivace. *attacca* Allegro maestoso.

The motive, the so-called "Dresden Amen," used freely by Wagner in "Parsifal," is in the introduction to the Reformation Symphony. It is a formulated response of Lutheran churches in Saxony.

It has been said that as this work was "composed for an occasion, the tercentenary festival of the Augsburg Confession, June 25, 1830, it has a certain historical significance." The first movement was supposed by early commentators to depict a struggle of

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the old and new religions. The Scherzo was liked in every city where it was played; but even Mr. John S. Dwight in Boston was unable to say exactly what it had to do with the Reformation.

The chief significance of the symphony is considered by some to be found in the treatment of Luther's Choral.

"Ein' feste Burg" is Martin Luther's version of Psalm xlvi. "Ein' feste Burg ist unser Gott"—"A safe stronghold our God is still."

To Luther were long attributed thirty-two choral melodies. The number gradually diminished, until only three, "Ein' feste Burg" (1529 or 1530), "Jesaia dem Propheten das geschah" (1526), and "Wir glauben all' an einen Gott" (1526) remained; but still later investigation leaves one in doubt concerning the authorship of even "Ein' feste Burg," which is by some attributed to Johann Walther.* The tune was first published with the text in "Psalmen und geistliche Lieder" at Strasburg, probably in 1538. The hymn itself was prob-

* Not the celebrated organist and compiler of the "Musikalisches Lexicon" (1684–1748), but a singer in the Electoral Chapel at Torgau, who was summoned to Wittenberg by Luther to assist in the composition and regulation of the German mass. He was Court chapel-master at Torgau from 1525 to 1530, chapel-master to Moritz of Saxony, of the Dresden Court Chapel. He published several collections of church music, and his "Geystlich-Buchleyn" (Wittenberg, 1524) is said to be the first Protestant singing-book. Born in 1496, he died at Torgau in 1570.

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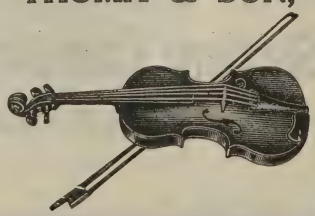

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ably written at Coburg in 1530. Some give the date 1527. Erk gives it as 1529.

The form of the melody "Ein' feste Burg," as it now stands, was shaped by Bach in cantatas, especially in the cantata "Festo Reformationis." It differs from that of Luther's time.

Bäumker, in a discussion of the authorship of popular German choral melodies, goes so far as to say that the Evangelical church in its early days could not boast of one simple melody that was the outcome of Evangelical thought or musical practice.

The melody "Ein' feste Burg" has been used by many composers: by Raff for the overture composed in 1854 and first played at the Grand Ducal Theatre, Weimar, January 2, 1855, as a prelude to Genast's tragedy "Bernhard von Weimar"*; by Meyerbeer in "The Huguenots"; by Wagner in the Kaiser March; and by Nicolai, Religious Festival Overture on the Choral "A safe stronghold our God is still," for orchestra, chorus, and organ.†

***

* Raff's overture was performed in Boston by the Philharmonic Society, April 13, 1882, and at a concert of the Boston Symphony Orchestra, November 14, 1903.

† This overture was performed in Boston as early as January 13, 1864, at a concert of the Orchestral Union in Boston Music Hall. Mr. Zerrahn was the conductor; Eugene Thayer was the organist. The overture with chorus, orchestra, and organ, was performed at a Handel and Haydn Festival, May 23, 1865, and at concerts of the same society, May 13, 1866, May 5, 1868, May 9, 1871, etc. It was performed (without chorus) at a concert of the Boston Symphony Orchestra on January 2, 1909.

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Mendelssohn in the "Reformation" Symphony employed a serpent, a woodwind instrument, the predecessor of the Bass-Horn, the Russian-Bassoon and the Ophicleide. He also employed it in the overture "Sea-Calm and Prosperous Voyage" and in "St. Paul." Auber used it in the overture to "La Muette de Portici"; Rossini, in the overture to "La Siège de Corinthe"; Wagner, in the overture to "Rienzi"; and Verdi, in the score of "I Vespri Siciliani." As the story goes, the serpent was invented by a canon of Auxerre, one Edmé Guillaume,* in 1590, but this is questioned. At that time, however, bass reed and brass instruments were used for the accompaniment of plain-song. Marin Mersenne in his "Harmonie Universelle" (1636–37) wrote that the serpent when played even by a boy was enough to support "the voices of twenty robust monks."

The serpent, the natural bass of the ancient cornet family, consisted of (1) a mouthpiece, (2) the curved brass tube that led into (3) the wooden body, built up of several pieces held together by a leather covering. The tube was usually about 8 feet long, "increasing conically from $\frac{5}{8}$ of an inch in diameter at the mouthpiece to 4 inches at the open end." The scale was "in the highest degree capricious and indeed fortuitous. . . . The compass given in the scales and tutors is three octaves from C to c^{11}, with a possible extension downwards, by slacken-

* Guillaume often furnished music for Jacques Amyot, the translator of Plutarch. Amyot was reproached for having too great a love for "the new art" to the neglect of religious music.

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ing the lips, to B and B-flat. It was a B-flat instrument. Galpin says that in the seventeenth century the compass was from E to g^1.

The instrument originally was without keys; it had a series of six or eight finger holes. In the latter part of the eighteenth century, two keys were added. In England the serpent became a member of the military band. It was held vertically in front of the player; as this was awkward, George III. suggested that the player should carry it sideways. Mr. Cecil Forsyth in his valuable and entertaining treatise on instrumentation says: "In the early part of the nineteenth century the instrument's tonal inequalities and its deficiencies of intonation had become more than even the men of Waterloo could stand. The old finger-holes were abandoned; the position of the holes was corrected; and a complete set of huge metal keys like flappers was provided. . . . A large cup-shaped mouthpiece of metal was used, and, as may be seen from the picture, the whole instrument presented the appearance of a dishevelled drain-pipe which was suffering internally. In tone it seems to have been an instrument in which the early Christtians might have delighted. Berlioz speaks of its 'lugubrious poetry' as being fitted for nothing but the plain song of the Dies Irae, and mentions, its 'frigid and abominable blaring' in terms that evidently recall his own early sufferings when he assigned it a part in the 'Resurrexit' of a 'Mass.' For years the serpent was highly popular in French

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church circles. It has, however, long since severed that connection, and now leads a respectable secluded life among the mermaids and stuffed alligators of local museums."

The Stearns Collection of Musical Instruments at Ann Arbor contains an Italian serpent "in C" of the seventeenth century, with six finger-holes; a French serpent in C of the seventeenth century with six finger-holes; and a third specimen. Professor Albert A. Stanley in his annotated catalogue says that the Rev. F. W. Galpin of Harlow, England, has mastered the technic of the instrument, "and is frequently called upon to play the part assigned to it in Mendelssohn's 'St. Paul' when that work is given in London."

The greater part of Galpin's remarkable collection of old instruments was purchased by Mr. William Lindsey of Boston and presented to the Museum of Fine Arts in memory of his daughter Leslie, who went down with the Lusitania. Galpin parted with these instruments that he might contribute to the war fund in England. In his engrossing book "Old English Instruments of Music" he states that the instrument inventoried in 1603 at Hengrave Hall in Suffolk as a "Lysarden" was probably a serpent. "In the eighteenth century, it [the serpent]

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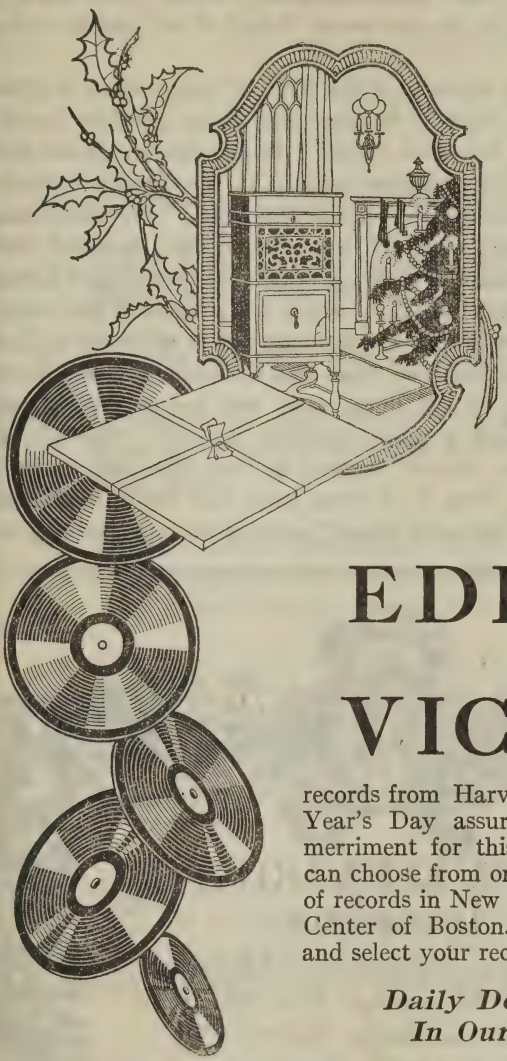

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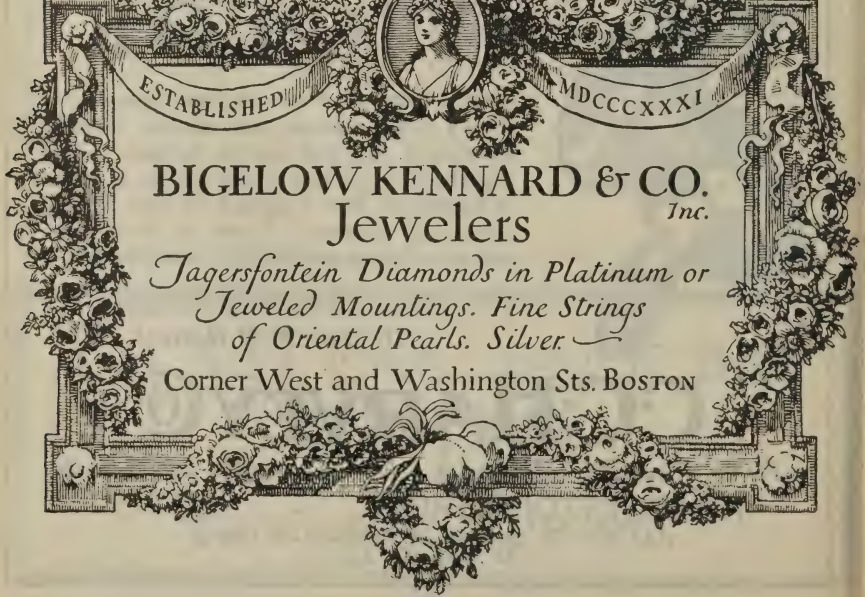
figures in the parts of Handel's 'Water Music' of the year 1715, and also in the 'Firework Music' of 1749. We also hear of a famous player in the reign of George III., one Hurworth, of Richmond, in Yorkshire. . . . If not overblown it yields a peculiarly soft woody tone which no longer has its counterpart in the orchestra, though it is found in certain organ stops."

A Dutch serpent in the museum of the Royal Conservatory of Music at Brussels is shaped in such a fashion that there are four parallel branches communicating by three crooks. It has twelve lateral holes covered by keys. There is a curious serpent in the Snoeck collection at Ghent. Snoeck's "Catalogue" contains this note: "The first change in the form of the serpent, of which there is mention, is dated 1806. Piffault, an instrument-maker at Paris, produced at that time a serpent of a new model, the 'serpent militaire,' which was praised in the treatise on the serpent adopted by the Imperial Conservatory of Music at Paris in 1812; but the authors observed that this instrument was not convenient for the cavalry, as the lower part was too prolonged, and they urged makers to seek a more practical shape." The military serpent differed from the church serpent in that the arm could be passed through it. Mr. Tom S. Wotton says that Berlioz indicated a serpent of this shape in his early Mass, "perhaps because the ordinary



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church serpent would be at a different pitch from that of the usual orchestral instruments." Rigibo of Lille in 1780 had made improvements.*

There are allusions to the serpent in the delightful pages about the village choir in Thomas Hardy's "Under the Greenwood Tree." "There's worse things than serpents"—said the shoemaker. "Old things pass away, 'tis true, but a serpent was a good old note; a deep rich note was the serpent." Yet another villager exclaimed: "They should have stuck to strings as we did . . . and done away with serpents."

Is the serpent now heard in any English village church? The choir bands were composed as a rule, according to Galpin, "of violin, violoncello (called the bass viol), flute, clarinet, and bassoon; but we have also observed the tenor violin (the viola), the hautboy, which was sometimes called the Vox Humana (though that name was more properly given to the tenor instrument), the trombone (a bit of the old sackbut), the serpent, bass horn, and keyed bugle (sole survivals of the mediæval cornets). In a few parishes in the Midlands even the megaphone, under the name of the 'Vamphorn,' was pressed into the service, its long tube and spreading bell reinforcing the natural strength of the voice in a far more effective way than the commoner practice of singing through the hands. To what cause did these old players attribute the disappearance of their bands? Certainly not to their own delinquencies. No; it was to the introduction of the clarinets; it was,

* Sautermeister in 1813 invented the "basse orgue," something like a serpent; about 1822 the "Serpent Forvielle" with 10 holes and 4 keys appeared—Hermange wrote a method for it; Coeffet's "Ophymonocléida" is dated 1828; Bachmann's "Ophybaryton," 1840.

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in fact, the breaking of the old consort which broke them up. 'Yes,' said one of these vanished minstrels, 'they should ha' stuck to strings.' Your brass-man is brass, well and good; your reed-man is reed, well and good; your percussion-man is percussion, good again. But I don't care who hears me say it, nothing will speak to your heart with the sweetness of the man of strings.' Was this lingering affection for stringed music, after all, but the call of the blood? The call of those far-off days, when to the quivering chords of the crot the British bards chanted our country's fame, and Saxon minstrels swept the trembling strings of their harps as with prophetic fire they sang the glories of an England yet to be."

Bailey's Dictionary (1736) gives this singular definition: "Serpent, a kind of musical instrument, serving as a bass to the Cornet or small Shawm, to sustain a chorus of singers in a large vessel."

In orchestras the ophicleide succeeded the serpent; the bass-tuba, the ophicleide. Lavoix the Younger in his "Histoire de l'Iinstrumentation" disposed of the serpent as follows: "This instrument, false in intonation and of a disagreeable timbre, in spite of certain cavernous notes that could serve for sombre and terrible effects, tired horribly the player and is scarcely to be regretted." He said nothing of the "woody" quality praised by the Rev. Mr. Galpin.

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"Jeux" ("Play": A Danced Poem by Nijinsky; Music by Claude Achille Debussy*

(Born at St. Germaine (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

"Jeux"—"chorégraphie" by Nijinsky, scenery and costumes by Léon Bakst—was produced on May 15, 1913, at the Théâtre des Champs-Elysées, Paris, in the course of a season of Russian Ballets organized by Serge de Diaghileff. First Young Girl, Mme. Tamar Karsavina; Second Young Girl, Mlle. Ludmilla Schollar; A Young Man, Nijinsky. Mr. Pierre Monteux conducted.

The orchestral score, published in 1913, calls for these instruments: two piccolos, two flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, sarrusophone, four horns, four trumpets, three trombones, bass tuba, kettledrums, tambour Basque, triangle, cymbals, celesta, xylophone, two harps, and the usual strings.

The composer's arrangement for the pianoforte, published in 1912, is dedicated to Mme. Jacques Durand.

When the ballet was produced in Paris the following argument was published: "In a park, at twilight, a tennis-ball has gone astray. A young man and later two young girls are busy searching for it. The artificial illumination of the great electric lamp-posts, which spreads about

* He entered the Paris Conservatory as Achille Claude Debussy. The title-page of the first edition of his "Ariettes" (1888) reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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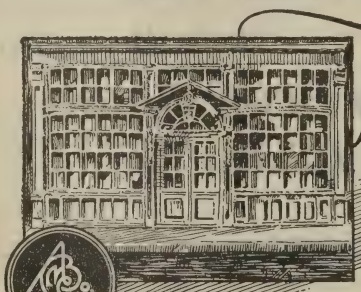

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them a fantastical light, gives them the suggestion of youthful sports. They look one for the other, they lose themselves, they pursue, quarrel, sulk, without cause. The night is warm, the sky is suffused with gentle light; they embrace. But the spell is broken by another tennis-ball thrown by some malicious hand. Surprised and frightened, the youth and the maidens disappear in the depths of the nocturnal park."

The explanatory notes in the arrangement for the pianoforte are more explicit:—

The curtain rises on the empty park. A tennis-ball falls on the stage. A young man in tennis costume, racket on high, crosses the stage in bounds, then disappears. From the back of the stage, to the left, two timorous and curious young girls appear. For a moment they appear to be searching a spot favorable to an exchange of confidences. One of them begins to dance. The other dances in her turn. They stop, puzzled by a rustling of leaves. The young man is seen in the background apparently concealing himself, but following their movements. He stops in front of them. They would run away, but he gently brings them back and invites them; he begins to dance. The first of the girls runs towards him and they dance together. He asks for a kiss; she escapes him. Another demand; again she escapes, but rejoins him, consenting. The other girl is peevish and slightly jealous while the couple remain amorously ecstatic. The girl dances by herself in an ironical, mocking manner. The young man follows this dance at first from curiosity, then taking a peculiar interest in it, he leaves the first girl, unable to resist his desire to dance with the other. "It is thus that we will dance." She repeats the same evolution in a mocking manner. "Don't mock me." They dance together. The dance grows more tender. She runs away and hides behind a group of trees. They soon come together, the young man pursuing her, and again dance together. In the transport of their dancing they have not noticed the behavior, at first restless, then grieved, of the first girl, who, holding her hands over her face, wishes to run away.

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"Jeux," as an orchestral piece, was first performed in Paris at a Colonne concert, March 1, 1914. Gabriel Pierné conducted. It is said that the audience was undecided, cold. "Some applauded; some hissed; the majority remained passive and distrustful, cautious. They 'waited.'"

For concert use, Debussy made a slight cut in the score.

***

Nijinsky said in Paris, before the production of "Jeux," that all the sports will lend themselves to ballet representations. "Art will not recede an inch, but go forward, through the introduction of modern clothes and scenes of modern life. Each age produces its characteristic gestures for the dance—an eighteenth-century beau dancing a minuet, and the man of the present day hulking and shuffling and bobbing through the tango and turkey trot. All sorts is the ballet—'tis a broad vista, 'The Dance of Rockefeller at Golf!' The mounted ballet in a polo game and the rhythmic swivel, side-step, and swat of the 'Ballet

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du Box.' But it would take another Wagner to compose the music for an affair of gorgeous Amazons in the crunch and scrap and rough and tumble of 'The Ballet de Furore du Bootball!'"

Some of the Parisian critics did not agree to this. They were disconcerted by the ballet in which the characters wore lawn-tennis costumes. What would Théophile Gautier have said to it,—Gautier, who reviewing the "Mohicans"* in 1857 deplored the choice of the subject? "Soldiers and savages do not lend themselves easily to chorégraphie. The ballet demands sumptuous festivals, gallant and magnificent costumes. . . . Sylphs, salamanders, Undines, bayaderes, the nymphs of all mythologies, are the obligatory characters. That a ballet be at all probable, it is necessary that everything in it should be impossible. The more fabulous the action, the more chimerical the characters, the less will probability be choked; for one is easily led to believe that a sylph

* For some inexplicable reason this ballet in two acts by Guerra, a dancer at the Opéra, is not mentioned in any history of the Paris Opéra, not even in de Lajartes' "Bibliothèque Musicale de l'Opéra," yet the music was by Adolphe Adam, and Nathalie Fitz-James then danced at the Opéra for the first time. The production was on July 5. Adam admitted that the failure was complete. There were only three performances. "Who was at fault?" he wrote; "the Opéra was spoiled; Mlle. Taglioni alone satisfied it and Mlle. Fitz-James, although she was graceful, had not the force to sustain a ballet. But was the ballet strong enough to sustain the dancer?" And was the music strong enough to sustain the ballet and the dancer? This ballet, however, inspired the first of the many brilliant feuilletons written by Gautier about the theatre. Gautier, displeased, as is noted elsewhere, by the subject of the ballet, said that Guerra danced better than he wrote, and gave an amusing account of the absurd scenario. He regretted that Miss Fitz-James was a débutante in so poor a piece. "She is very young, with a pretty face; she has an air of remarkable distinction and elegance. Although apparently a little frail, she is agile and strong, and we think she is destined to rank with our best dancers."

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expresses grief by a pirouette and declares her love by means of a *ronde de jambe;* but this appears not at all probable, in spite of the illusion and conventions of the theatre, in a female dressed in a robe of peau-de-soie blue, having for a father a colonel with something of a paunch, wearing doeskin breeches and riding-master's boots." *

When the ballet was produced in London at Drury Lane, June 25, 1913, it was said that the movements of the dancers were "a mixture of the movements of marionettes and the poses of the early Greek types."

The *Pall Mall Gazette* said of the ballet: "It proved as near a farce as a ballet can be, and several times sent the whole audience into a storm of laughter. M. Bakst's scene evoked the first titter. It was very Bakstian indeed. At the back on a green mountain stood a yellowish building, stained at one end with what looked like the violet shadows of three huge cats; from the ground rose hills of light green moss, with some masses of Canterbury bells that looked as though they had caught cold; and here and there was a splash of white and blue that seemed intended to represent an arc electric lamp in full glow. Its beauty was not of this earth. Nothing like it was ever seen before except on a theatre-stage, and even there only during the past few years.

* Histoire de l'Art Dramatique en France depuis 25 Ans," Vol. i., pp. 5, 6.

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It was a great triumph for M. Bakst. And presently forth tripped Nijinsky as a tennis-player in flannels and a red scarf, accompanied by Tamar Karsavina and Ludmilla Schollar as two girls in white gymnasium frocks, and proceeded to go through the strangest of pantomimes, varied with flights through the air. The two girls were by way of being in love with the youth; and once, when one of them, in a curious doll-like fashion, was being caressed by the youth, the other went through the motions of practising with the dumb-bells in a corner, indicating thereby that her spirit was meditating revenge. Of course, in the end peace and good-will prevailed, and the final tableau showed the youth in a recumbent position with the two girls bending devotedly over him. It was all very amusing, and most cleverly performed by the three artists, and established a quite refreshing contrast to the decorated glories of the other two ballets. And M. Debussy's music seemed crammed with a quaint delicacy that expressed the humor of the thing in a duly exquisite way." The two other ballets were "Scheherzade" and "Le Pavillon d'Armide."

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"Stenka Razine," Symphonic Poem for Full Orchestra, Op. 13

Alexander Glazounoff

(Born at Petrograd, July 29, 1865; living in Petrograd.)

"Stenka Razine" was composed at Petrograd in 1885. Dedicated "to the memory of Alexander Borodin," it is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, four kettledrums, bass drum, cymbals, tam-tam, harp, and strings. The composer conducted the symphonic poem at a concert of Russian music at the Trocadero, Paris, on June 22, 1889,—the year of a World's Exposition there. Tschaikowsky in February of that year recommended it to Klindworth for a concert of Russian music in Berlin. The work was first heard in Boston at a Chickering Production Concert, March 23, 1904, B. J. Lang conductor.

At first Glazounoff was given to fantastic, imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme,

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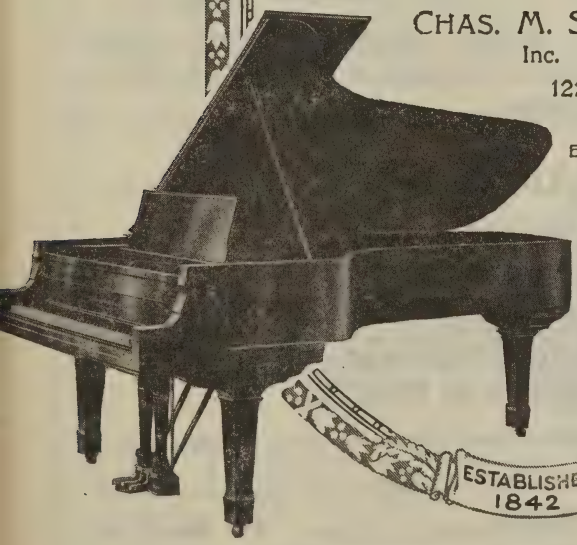

ESTABLISHED 1842

short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

In Turgenieff's strange story "Visions" the narrator takes one of his flights in air with the unseen companion Ellis at night over the Volga. Ellis told him to shout the old war-cry of the river pirates, "Saryn na Kitchoü." He gave the cry: there were answering shouts, there were

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SONG OF THE STREET SWEEPER, by STANLEY R. AVERY. High, in F; Low, in D.
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TIME FOR MAKING SONGS HAS COME, THE, by JAMES H. ROGERS. High, in E*b*; Medium, in D*b*.
UNREMEMBERED, THE, by F. MORRIS CLASS. High, in F Minor; Medium, in D minor.
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groans and yells, lamentations, indescribable noises. At least the voice of Stenka was heard giving a horrible command. There was the knowledge of bloody deeds, and then—the vision faded.

This Razine was a Cossack, who long ago ruled the Volga, led an insurrection, took Astrakan, devastated provinces; at last, a prisoner, he was broken on the wheel in the reign of the Tsar Alexis, 1672.

The score contains an argument in Russian which was translated for the production in Boston in 1904. We have preserved Mr. Nathan Haskell Dole's translation of the folk-song quoted:—

"The Volga immense and placid! For many years those along its banks had dwelt in peace when suddenly appeared the terrible hetman Stenka, who at the head of his savage band ran up and down the Volga devastating and pillaging the villages and towns along its shores. As the folk-song has it:—

"Forth swiftly swam the light canoe,
The light canoe of the Atamán,
Of the Atamán, Stenka Razine.
The craft was everywhere adorned;
Seats it had for the Kazaki;
The sails were wove of silken cloth;
The sweeps were tipt with solid gold.
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"'Listen to me, ye gallant braves;
When I was young, my sleep was light;
My sleep was light, but much I dreamed.
To me my dream seemed far from good:
I dreamed our chief was shot to death;
The Kázak oarsmen sat chained in prison;
And I—
I was drowned in Mother Volga.'

"The dream of the Princess came true. Stenka was surrounded by the soldiers of the Tsar. Seeing his ruin at hand, Stenka cried out:—

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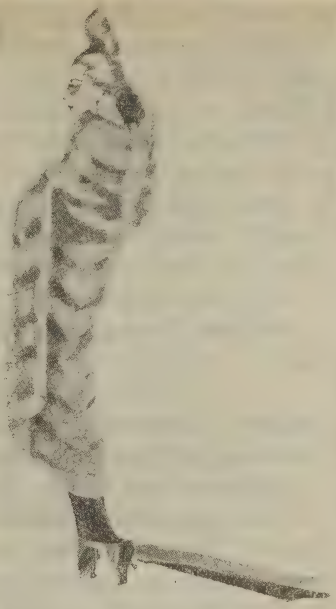

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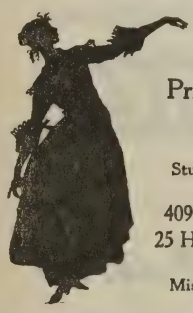
"'Never, during all the thirty years of my going up and down Mother Volga, have I made her a gift. To-day I shall give her what is in my eyes the most precious of earthly treasures.' Saying this, he threw the Princess into the Volga. The savage band began to sing the praise of their leader, and they all rushed upon the soldiers of the Tsar."

Mr. Montagu-Nathan finds "Stenka Razine" a "tribute to the music-historical method of nationalism." He adds, writing in 1916: "At the recent production in Russia of the ballet 'Stenka Razine,' in which Glazounoff's music was used it was complained that the symphonic movement did not coincide with the dramatic action. This is not, as might have been supposed, the fault of the composer, but of the producer, the music having been written many years before the ballet was designed."

* * *

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of Petrograd, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of Petrograd as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in per-



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formance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at Petrograd, March 29, 1882, at one of the concerts conducted

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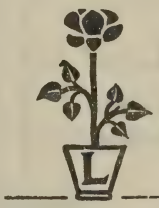

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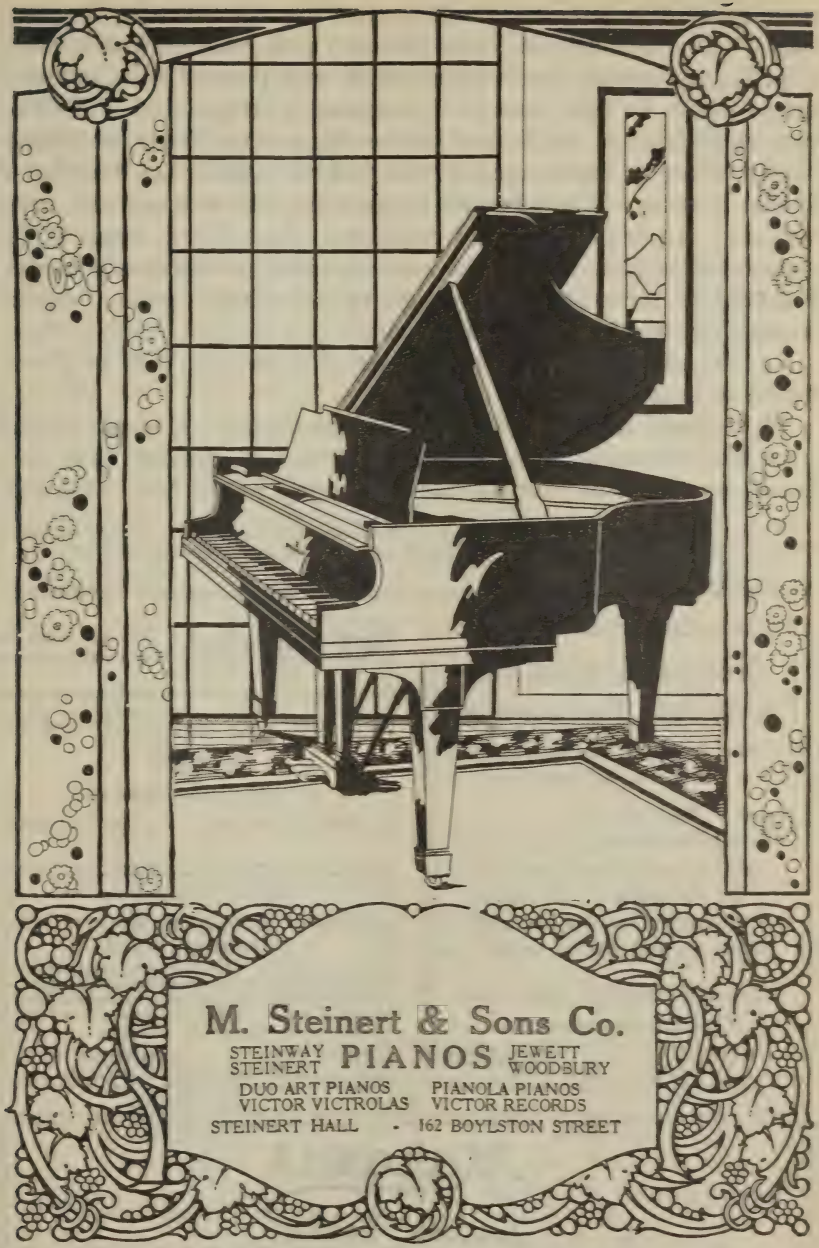
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by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3, * 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated Petrograd, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by H. J. Wood, January 30 * of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the Petrograd Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-

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Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts * at Petrograd.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet,

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the Petrograd stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). Among his other works are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Age," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905): Symphony No. 8, E-flat, Op. 83; "Chant du Dustin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Prologue symphonique, à Gogol, Op. 87; Fantasie finnoise, for orchestra, Op. 88; Esquisses finnoises, Op. 89; Introduction et la Danse de Salomé d'après le drame "Salomé de Oscar Wilde," for orchestra, Op. 90; Cortège solennel, performed at the twenty-fifth anniversary of

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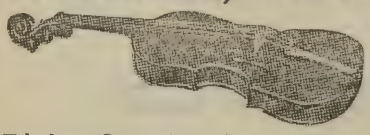
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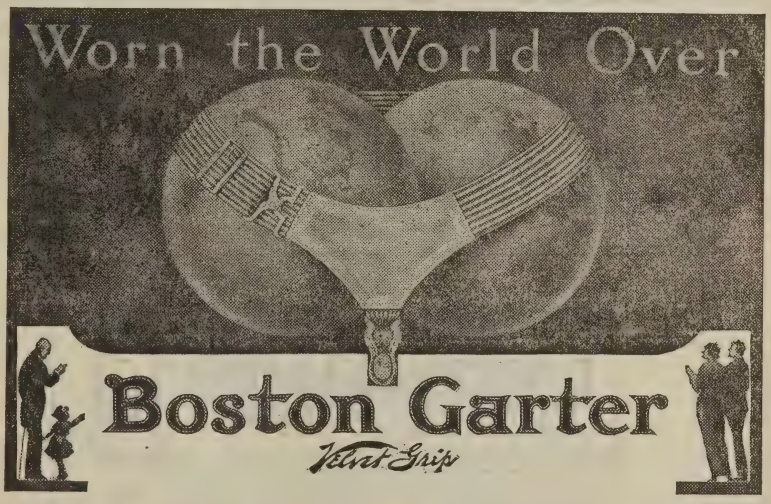
the Russian Symphony concerts, November 23, 1909, Op. 91; Concerto for pianoforte with orchestra, Op. 92; Prelude and Fugue, Op. 93. Among his choral works are "Coronation" cantata, Op. 56; "Memorial" cantata, Op. 65; Hymn to Poushkin, Op. 66. He has written incidental music for Wilde's "Salome," and the Grand Duke Constantin Alexander's "King of Judea." Mr. Montagu-Nathan mentions (1916) a stage-work,—ballet?—"The Love of Three Kings." He has completed works left behind by Borodin—the opera ,"Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions. His address, according to latest information, is Conservatory of the Russian Musical Society, Petrograd.

***

Tschaikowsky corresponded with Glazounoff and was fond of him. He saw him in Petrograd the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed, and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off yet! I feel I shall live a long time." He then went to a res-



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taurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene.

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invi-

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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PROGRAM

FANTASIE, Op. 15	Schubert
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RONDO CAPRICCIOSO	Mendelssohn
NOCTURNE, A major	Field
TOCCATA, Op. 7	Schumann
LITTLE INDIAN LITTLE DANCER	John Alden Carpenter
ANDANTE RELIGIOSO	Grieg
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tations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people

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who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

"But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer.

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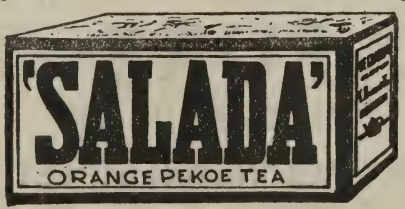

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doubts. But all evil has its good side. You say your friends did not approve of the work, but did not express their disapproval at the right time,—at a moment when you could agree with them. It was wrong of them to oppose the enthusiasm of the author for his work before it had had time to cool. But it is better that they had the courage to speak frankly, instead of giving you that meaningless, perfunctory praise some friends consider it their duty to bestow, to which we listen, and which we accept, because we are only too glad to believe. You are strong enough to guard your feelings as composer in those moments when people tell you the truth. . . . I too, dear Alexander Constantinovitch, have sometimes wished to be quite frank with you about your work. I am a great admirer of your gifts. I value the earnestness of your aims and your artistic sense of honor. And yet I often think about you. I feel that, as an older friend who loves you, I ought to warn you against certain exclusive tendencies and a kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I willl talk to you after due reflection. If I fail to say anything

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apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

Alfred Bruneau wrote in his "Musiques de Russie et Musiciens de France" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable. But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to the advantage of a high originality which I believe is in him, but to which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts."

***

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

"Glazounoff's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple to the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for

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classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands with Rimsky-Korsakoff, at the head of a school, pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, 'Stenka Razine,' 'The Forest,' and 'The Kremlin,'—and more recently in the suite, 'Aus dem Mittelalter,'—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself

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with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaikowsky's ballet, 'The Sleeping Beauty,' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had

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a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

***

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the Director of the Conservatory, protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory.

The only member of the Directorial Committee who had by nature and training a right to his office, Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The

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Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kastchei," was produced in Petrograd at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance.

For a full account of these strange proceedings see the article written by R. Aloys Mooser and published in *Courrier Musical* (Paris), November 1, 1905.

***

These works of Glazounoff have been performed in Boston at concerts of the Boston Symphony Orchestra:—

1897, October 16, "Poème Lyrique.
1899, October 21, Symphony No. 6.
1901, January 5, Symphony No. 6.

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1903, October 24, Symphony No. 4.
1904, January 2, Symphony No. 4 (by request); Carnival Overture, April 9.
1906, January 27, "The Kremlin"; Symphony No. 5, November 24.
1909, "Spring," April 10.
1911, Violin Concerto, October 28 (Efrem Zimbalist, violinist).
1912, November 16, Ouverture solennelle.
1913, October 18, Symphony No. 5.

"Scène dansante" was performed at a Jordan Hall Orchestral Concert, Wallace Goodrich conductor, February 28, 1907.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, Max Zach conductor, May 19, 1897. The Polonaise from this suite was played at a "Pop" Concert under Mr. Zach's direction , May 28, 1897.

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SATURDAY EVENING, JANUARY 17, at 8 o'clock

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I. Andante; Allegro Moderato.
II. Andante.
III. Scherzo: Molto Vivace.
IV. Finale: Allegro con fuoco ma non vivace.

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a. Brahms . . . . "Ever lighter grows my slumber"
b. Schumann . Bride's Song (No. 1) "Mother, can I love thee the less"
c. Schumann . Bride's Song (No. 2) "Leave me in his arms endearing"
d. Schubert . . . . . "Erl-King"

Wagner . . . . . Excerpts from "The Dusk of the Gods"

a. Funeral Music.
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THIRTY-NINTH SEASON, 1919–1920

PIERRE MONTEUX, Conductor

Programme of the

Eleventh Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, JANUARY 16

AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 17

AT 8.00 O'CLOCK

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Denayer, F.	Berlin, V.	Van Veen, H.	Kay, W.	Grover, H.
Wittmann, F.	Van Wynbergen, C.	Shirley, P.	Blumenau, W.	Salis, J.

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Bedetti, J.	Miquelle, G.	Nagel, R.	Belinski, M.	Warnke, J.
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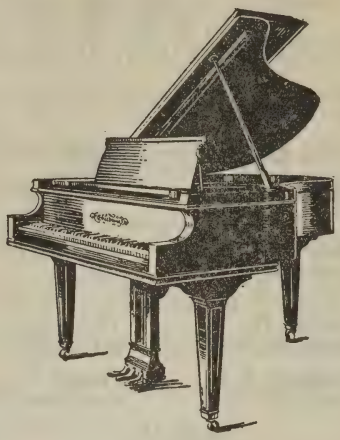

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SATURDAY EVENING, JANUARY 17, at 8 o'clock

Stojowski . . . . . Symphony in D minor, Op. 21

(First time in Boston)

I. Andante; Allegro Moderato.
II. Andante.
III. Scherzo: Molto Vivace.
IV. Finale: Allegro con fuoco ma non vivace.

Songs with Orchestra:

a. Brahms . . . . "Ever lighter grows my slumber"
b. Schumann . Bride's Song (No. 1) "Mother, can I love thee the less"
c. Schumann . Bride's Song (No. 2) "Leave me in his arms endearing"
d. Schubert . . . . . "Erl-King"

Wagner . . . . . Excerpts from "Dusk of the Gods"

a. Funeral Music.
b. Immolation Scene (with soprano).

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Symphony in D minor, Op. 21 . . . . . Sigismond Stojowski

(Born at Strelce, Poland, May 14, 1870; now living in New York.)

We are indebted to Mr. Stojowski for the following information:—

"The symphony in its first version was awarded the Paderewski prize by a jury in Leipsic presided over by Arthur Nikisch. I remember partly rewriting the last movement later before publication. The first performance really took place at a concert of my own given with the Berlin Philharmonic Orchestra in 1900, in Berlin, when my Violin Concerto and Symphonic Rhapsody for pianoforte were also produced. The first performance of the final and printed score was given at the opening concert of the Warsaw Philharmonic in January, 1901, Emyl Mlynarski being the conductor."

There have been performances at Paris (Colonne concert), Leipsic, and other European cities. The first performance in the United States was at a concert of Mr. Stojowski's compositions in New York, March 1, 1915; with the Philharmonic Orchestra, Mr. Stransky conductor.

The programme notes on this occasion reproduced in part the notes of Charles Malherbe when the symphony was played in Paris at a Colonne concert.

"In spite of his leaning toward the national idiom, of which he has made ample use in his minor works, the composer of this symphony, in attempting the largest form of instrumental music, evolved along traditional lines and most universal in its appeal, has refrained from what might be termed 'genre-music.' Barely the theme of the last movement with its proud, chivalrous character, especially when ac-

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Sung by Alessandro Bonci, Olive Nevin, Mme. Edmunds-Hemingway
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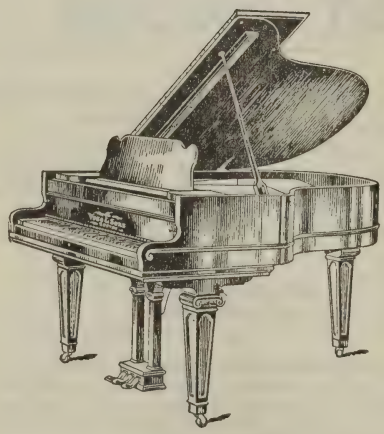
companied by some characteristic rhythmical figures in the bass, carries a suggestion of Poland. The work, voluntarily sober in harmony and instrumentation, maintains in formal structure the main lines of the classical symphony. Nor did the composer choose to deprive himself of that source of riches and variety which came to the classical symphony from the use of different themes for the different movements. But if every movement possesses its own themes, a sort of unity is attempted by the recurrence of some of these, more or less modified, but always recognizable, in the various movements. So, for instance, the theme of the finale is first announced in the slow movement, where it breaks in twice upon the tender mood by a dramatic appeal from the horns. In the scherzo, again, the main theme of the first movement suddenly emerges, in a subdued and altered form, from the bubble of the swiftly moving runs, shakes and tremolos. This whole movement is dipped in a phantastic atmosphere, which suggests hustling and dancing elfs in a moonlit night. It has been described by foreign critics as an effective bit of orchestral writing and has often been played separately, namely, by Mr. Arthur Nikisch. There is no programmatic pretense to this symphony, to which, however, Hamlet's 'to be or not to be' might serve as a motto. In the opening bars a bass-clarinet, like some enigmatic personage, voices the second subject in a sort of reflective mood, and the whole movement, with its sombre and violent main theme and its alternatives of light and shade, seems to depict the struggle between the 'to be or not to be'—until the final assertion of the triumph of light."

"The symphony is scored for three flutes (one interchangeable



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I. Andante mesto—Allegro moderato, D minor, 4-4.
II. Andante, B-flat major, 4-4.
III. Scherzo. Molto vivace, G minor, 3-8.
IV. Finale. Allegro con fuoco, D major, 2-4.

* * *

Mr. Stojowski first studied music at Cracow with his mother and Ladislaus Zelenski. He entered the Paris Conservatory in 1887 and at the same time attended classes in history, philosophy, and literature at the Sorbonne. He studied the pianoforte with Louis Diemer, and compostion with Léo Delibes. In 1889 first prizes for counterpoint and fugue were given to him and Mlle. Prestat, and first prizes for pianoforte playing to him, Risler, and Bloch. He gave his first concert in 1891 at Paris with the Colonne orchestra. The programme, consisting of his own works, included the Ballade for orchestra and the first pianoforte concerto. Later, at the advice of Mr. Paderewski, he devoted the greater part of his time to the pianoforte, and learned from him. Living in Paris he gave his concerts in European countries. With the foundation of the Institute of Music Art in New York City, he came to New York to be at the head of the pianoforte department during six years, beginning with the opening season 1905–06. "My activities," he writes, "have been divided since between concertizing abroad, teaching and touring in America, writing in the summer-time."

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Mme. Margarete Matzenauer was born at Temesvár, Hungary, on June 1, 1881. Her father was a conductor at the Opera House. She studied singing with Mme. Neuendorff (in Graz), Antonia Mielke, and Franz Emerich (in Berlin). She made her first operatic appearance in "Oberon" as Puck at Strasbourg in 1901, having been at this opera house for three years. She was a member of the Munich Court Opera Company until 1911. In 1902 she was married to Ernest Preuse, a singing teacher in Munich with whom she had studied. A disagreement with him—she was divorced in 1911—led to her leaving Munich. She sang yearly in Wagner festival performances in Munich; at Bayreuth in 1911 (Waltraute, Flosshilde, and First Norn). She was engaged in 1911 for the Metropolitan Opera House. Her first appearance there was on the opening night of the season of 1911–12 (November 13, 1911), when she appeared as Amneris. Her répertoire includes contralto and dramatic soprano rôles. In 1912 she sang at Buenos Aires.

In Boston she took the (first time in this country) parts of Brangaene (February 23, 1912) and Isolde (November 29, December 1, 1913) at the Boston Opera House. In April, 1918, she was heard there as Fides and Amneris.

She has sung with the Handel and Haydn Society (Verdi's Requiem, April 11, 1915).

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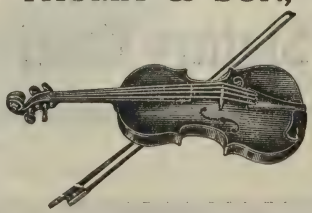

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In June, 1912, she married the Italian tenor Edoardo Ferrari-Fontana, from whom she was divorced in 1917.

She has sung in concert March 28, 1915 (with Mr. Gabrilowitsch), February 14, 1916 (Copley-Plaza Morning Musicale), April 7, 1918.

"Ever Lighter grows my Slumber" ("Immer Leiser wird mein Schlummer"), Op. 105, No. 2 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

The German poem is by Hermann Lingg.

Ever lighter grows my slumber,
Woes, like veils in growing number,
Tremble over me.
Oft thy voice I hear in dreams,
Calling to me from the bow'r—
No one comes to ope the door.
I awake and weep bitterly!
Yes, to death I must resign me,
Let another's arms entwine thee
When I'm pale and cold.
If before May's zephyrs come
Or the thrush begins his tune
Thou again would'st see thine own.
Come, ah come to me soon!

(*English translation by H. E. Krehbiel.** *Copyright, 1919, by Margarete Matzenauer.*)

The orchestrated accompaniment is by Leopold Stokowsky.

The original version is in C minor-C major. Slow and soft, 2-2. The transcription for a high voice is in F minor-F major.

This song, one of five for a low voice, was composed by Brahms

* The translation into English of this text, of the texts of the following songs by Schumann and Schubert, and of the scene from "Dusk of the Gods" was made by M. Krehbiel last summer at Blue Hill, Me., after he had completed the translation of "Parsifal" for the Metropolitan Opera House.

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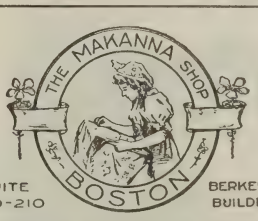
at Thun in August, 1886. When Hermine Spies * visited Brahms in September she found two unpublished songs on the pianoforte rack: "Immer leiser wird mein Schlummer" and "Wie Melodien zieht es." She sang them and Brahms accompanied her. In December she took the songs (Op. 105) in manuscript and sang them to the Herzogenbergs, but she did not put them on a programme for the public. According to Kalbeck, she did not then have full confidence in her ability as an interpreter of the composer. At any rate Brahms did not then give her permission to sing the two songs.

In 1888 Gustav Walter (1834–1910), a pupil of the Prague Conservatory of Music, engaged at the Brünn Opera House in 1856 and later famous at the Vienna Opera House, sang "Wie Melodien zieht es" from manuscript, and on January 26, 1889, "Immer leiser wird mein Schlummer." The songs of Op. 105 were published in 1889.

This song was sung in Boston at a concert of the Boston Symphony Orchestra, by Theodor Reichmann, on October 18, 1890. Arthur Nikisch played the pianoforte accompaniment. It was sung on March 27, 1915, by Elena Gerhardt with the accompaniment orchestrated by Max Reger.

Brahms had written to Miss Spies in November, 1886: "I actually dreamt that I heard you skip half a bar's rest, and sing a quarter note instead of an eighth." She replied: "It is very kind of you to

* Hermine Spies, a celebrated contralto concert singer, was born at Löhneberger Hütte, near Weilburg, on February 25, 1857. She died at Wiesbaden on February 26, 1893. Having studied at Wiesbaden, she took singing lessons of Ferdinand Sieber and Julius Stockhausen, and in 1882 began to sing in public. She was especially noted as an interpreter of Brahms's songs. In 1892 she married W. A. Fr. Hardtmuth, Doctor of Jurisprudence in Wiesbaden. Her sister Marie wrote her life (1894—third edition in 1905). When I heard her in 1883–84, she was an intense, explosive singer, with an imposing voice. She often made her effects without regard to beauty of tone or the rules of song, nor was her intonation faultless.



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dream only that I am unmusical. I have not only dreamt it, but known it for ages." In a letter written by Brahms from Berlin, December 2, 1886, Elisabet Herzogenberg, having seen the two songs above mentioned, objected to certain successive chords of the six-four in "Immer leiser." "I know of no other passages to equal it for harshness in the whole of your music, and flatter myself you will find some other means of expressing the passionate yearning of the poem at that point. It is quite clear what impression you wish to give, but the actual result is so much less beautiful than Brahms usually is that it positively gave me pain. It is such a pity to spoil a soft, dreamy song with these sudden shocks. . . . How did Spies sing in Vienna? I can't help feeling strongly that she is not developing at all. When I think of Mme. Joachim and the way her voice grew steadily fuller, it seems to me that concert work and tearing about is, on the contrary, making this one more casual. She sings so many things as if she were reading at sight, and I do so wish some one like you would warn her, nice and—at bottom—serious girl that she is. I have never seen enough of her to venture, for she gets terribly spoilt, and understands no hints. It would have to be put very plainly."

Brahms answered his admirer and critic from Budapest on December 22: "I am sorry I have not your letter by me, otherwise I could answer it better; that is to say, agree with some of your remarks—as to Miss Spies, for instance, and Mme. Joachim's undeniable position in the very front rank. The other will never be able to catch her up for various reasons, but she has just those qualities which tell in a concert hall rather than in a room. We

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get very little good singing in Vienna, and her success there is very natural and desirable."

He said nothing about the criticism of his song, but Max Kalbeck, the editor of "The Herzogenberg Correspondence," added this footnote: "It is doubtful whether Brahms agreed with her objections to the chords of the six-four in 'Immer leiser.' He evidently wrote them deliberately, because they seemed to him a fitting expression for the feverish exaltation of the song. Hanslick had suggested the poem, but at first neither contents nor form appealed to Brahms. The breaks in the song after 'Singt im Wald' and 'Willst du mich,' which are really inadmissible, may be explained as expressing the failing of the invalid's voice, which is making its last desperate efforts to be heard before sinking into a last sleep. Sung by an ideal interpreter, the song should produce the impression that it is costing the singer her life; for in response to the dying girl's call comes, not her lover, but Death. Billroth, to whom Brahms sent the song on August 18 from Thun as 'The work of one of your old colleagues' (Hermann Lingg being a retired Bavarian army doctor), replied: 'H. Lingg's poem about a dying girl in your illuminating setting affected me most of all. I imagined it sung quite simply in a touching girlish voice, and I am not ashamed to say that I could not finish playing it for weeping.' The ultimate success of this particular song justified Billroth's choice, and the chain of chords of the

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six-four will go down to posterity unchallenged." In 1888 Elisabet wrote that she would never be reconciled to them. Mr. Fuller-Maitland says: "It is strange that a subtle and sensitive woman like Frau von Herzogenberg should have objected to all the six-four chords which so exactly paint the dying woman's longing in all its weak intensity." Sunbeams from cucumbers!

BRIDE'S SONG (No. 1) "MOTHER, CAN I LOVE THEE LESS" AND (No. 2) "LEAVE ME IN HIS ARMS ENDEARING," BEING NOS. 11 AND 12 OF "MYRTHEN," OP. 25 . . . . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann in 1840 wrote "Myrthen," twenty-six songs with verses by Rückert, Byron, Moore, Heine, Burns, and Mosen. The poems "The Bride's Songs" are from Rückert's "Liebesfrühling." The whole cycle was dedicated by Schumann "to my beloved bride."

SONGS OF A BRIDE (No. 1).

Mother, mother, can I love
Thee the less, now I love him?
Can the measure of my love
Grow so shallow, weak and dim?
Mother, mother, since my heart
Went to him 'tis truly thine.
Let me take thee in my arms,
Kiss thy lips as he kiss'd mine.
Mother, mother, since I've learned
What love is 'tis all thine own,
Grateful for the life bestowed
Which has now so radiant grown!

(English translation by H. E. Krehbiel.
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Leave me in his arms endearing,
Mother, mother, leave off fearing.
Ask me not whence all is trending—
Ask me not about the ending—
Leave me in his arms endearing—
Trending? All to me is one!
Ending? Ending there'll be none.

(*English translation by H. E. Krehbiel.*
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Schumann's pianoforte accompaniment has been orchestrated by Leopold Stokowski.

"ERLKING," BALLAD BY GOETHE, OP. 1 . . . . . FRANZ SCHUBERT

(Born January 31, 1797, at Lichtenthal, near Vienna; died November 19, 1828, at Vienna.)

The songs introduced by Goethe in the *Singspiel,* "Die Fischerin," are said to have been written in 1781. The first publication of "Erlkönig" was in the *Berliner Literatur und Theaterzeitung* of September 21–28, 1782; but the play was performed for the first time on July 22, 1782, in the park of the Château Tiefurt. Nature supplied the scenery, and the specially chosen audience sat for the most part on the ground. Corona Schröter,* dressed as the fisher-maiden Dörtchen (Dorothea), left her hut and sang "Erlking" to music

* This famous woman and celebrated singer, Corona Elisabeth Wilhelmine Schröter, was born at Guben, January 14, 1751. She died at Ilmenau, August 23, 1802. When she was sixteen years old, she sang in concert at Leipsic, and in 1778 she was engaged for the Weimar theatre. She is said to have excelled in sustained melodies. See her life by Keil (1875), P. Pasig's "Goethe and Corona Schröter" (Ilmenau, 1902), and Amédée Boutarel's study published in *Le Ménestrel* (Paris), July 2, 9, 16, 1905.

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of her own composition. A water-color sketch of this scene by G. M. Kraus was reproduced in *Le Ménestrel* (Paris) of July 9, 1905, in illustration of the entertaining account by Amédée Boutarel of the performance. Corona's music to the "Erlking" was published as No. 17 of her twenty-five songs at Weimar in 1786. Her setting is in simple couplets of eight measures, with an artless accompaniment. The song, A major, 6-8, is republished in Wilhelm Tappert's "70 Erlkönig-Kompositionen" (new and enlarged edition, p. 2, Berlin, 1906). Tappert, by the way, does not mention in his interesting pamphlet a glee, "The Erl King," by Dr. John Wall Callcott (1766–1821). This glee for two sopranos and a bass (also for soprano, tenor, and bass), Allegretto, E-flat, 3-8, may be found in Boosey's National Edition of English Glees (No. 7).

"Erlkönig" is an erroneous translation into German of the Danish "ellerkonge," "ellekonge," *i.e.*, "elverkonge," "elvekonge," king of the elves. Goethe and Herder therefore employed a word without meaning in the title of their poems, and Sir Walter Scott brought over the mistake into English, when in a note to Goethe's poem he spoke of "the Erlking" as "a goblin that haunts the Black Forest, in Thuringia." The story of "The Erlking's Daughter" (music by Gade) is taken from an old Danish legend. There is no *Erlkönig* in any saga.

Oh, who rides so late through nightwinds wild?
It is the father with his child;
He folds him securely, close in his arm;
He clasps him safely, he keeps him warm.

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My son, why hid'st thou thy face in fear?
Dost, father, not see the Fairy King near?
The dreaded Evil King, with train and crown?
'Tis but a streak of mist, my son.

Thou lovely boy, come go with me,
Full merry a game I'll play with thee;
Right gay are the flow'rs in my garden green,
And my mother hath garments of golden sheen.

Oh father, my father, and dost thou not hear
What promise the Erlking pours in my ear?
Be quiet, be still, little one,
The dry leaves are rustling by nightwinds blown.

Wilt lovely lad not go with me?
All my charming daughters shall wait on thee,
My daughters, who lead in the gay nightly dance,
With songs and caresses thy soul will entrance.

Oh father, my father, oh see'st thou not
The Erlking's daughters in yon dark spot?
My son, my son, full clearly I see
The light of the moon on the old willow tree.

I love thee, lad, thy beauty hath fill'd me with lust,
And thou be not willing, thence force thee I must.
Oh father, my father, I'm caught in his arm,
The Erlking hath rudely done me a harm.

Fear fills the father; he spurs madly on;
He clasps still more closely his low-moaning son;
His home at last is reached in dread—
Clasped to his bosom his child lies dead!

(*English translation by H. E. Krehbiel.*
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Schubert composed the music to Goethe's ballad in 1815. There are four versions. The fourth and definitive is dedicated to Moriz Graf von Dietrichstein, and it is catalogued as Op. 1. The original key is G minor; schnell, 4-4.

Spaun tells of his going one afternoon with Mayrhofer to visit Schubert. They found him reading Goethe's ballad aloud and in an excited manner. Suddenly he sat down and composed the music as fast as he could write. Schubert then had no pianoforte. The three went to the Convict, and there the song was first sung, to the delight and wonder of all present. Spaun in 1817 sent to Goethe manuscript copies of Schubert's songs with a letter. Goethe never made answer.

August Ritter von Gymnich, an amateur, was the first to sing Schubert's "Erlking" before a large audience. This was at a party at Sannleithner's, December 1, 1820. In January of the next year he sang it at a meeting of a small music society, and a little later Pettenkofen and Vogl sang it in public with great effect.

"Erlking" has been sung in Boston at concerts of the Boston Symphony Orchestra by Amalie Joachim, March 26, 1892, Johanna Gadski, October 31, 1903, Olive Fremstad, November 3, 1906,—the three sang with pianoforte accompaniment,—by Mme. Schumann-Heink, November 2, 1907, with the accompaniment orchestrated by Hector Berlioz, and by Emmy Destinn, December 12, 1908, with pianoforte accompaniment.

The orchestration of the accompaniment at this concert is by Leopold Stokowsky.

* * *

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In 1826 Hector Berlioz dreamed of an "imitation" of Schubert's "Erlking," and sketched this programme: "Song of a murderer hidden with his young son in the Black Forest a cold night in winter. His song is accompanied by the groaning of the north wind, and often interrupted by the child complaining, 'Father, I am cold!' The father always replies to this complaint by reciting the 'De Profundis.' The two die. Monks of a brotherhood bear away the two bodies. Finale, chorus of people."

Adolphe Jullien states in his "Hector Berlioz" that Berlioz orchestrated the accompaniment of Schubert's "Le Roi des Aulnes," French text by Édouard Bouscatel, that the celebrated tenor, Gustave Roger, (1815–79), might sing the ballad at Baden in 1860. The score is dedicated to "Miss Franxilla (*sic*) Pixis." * (See Jullien's book, pp. 247, 380, Paris, 1888.) Jullien also states that Roger sang the ballad at Baden in 1860 with the greatest success.

J. G. Prodhomme, in his "Hector Berlioz" (Paris, 1904–1905), states that Berlioz made the orchestration in 1850, and that the first performance was at Baden in that year.

Prodhomme is mistaken; 1860 is the correct date. The orchestration was made for the festival at Baden conducted by Berlioz, August 27, 1860; the programme announced as "No. 11: Le Roi des Aulnes, de Schubert, chanté avec orchestre par Roger."

* Francilla Göhringer was the adopted daughter of Johann Peter Pixis, who educated her for the operatic stage. She sang in the chief cities of Germany and Italy and at Paris. Pacini wrote his "Sapho" for her (Naples, 1840). After Francilla married in 1846 an Italian gentleman, Minofrio, Pixis made Baden his dwelling-place, and he died there in 1874.

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Each applicant will be advised on or before Monday, February 16, of the allotment of tickets, which may be secured at Symphony Hall, on February 19 or 20.

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Roger, in "Carnet d'un Ténor" (Paris, 1880), in an entry, September 1, 1860, merely says: "At Baden since July 27. Sang four times in Gounod's 'Colombe.' Took part in Berlioz's magnificent festival. I am going to Carlsruhe to sing in 'La Dame Blanche,' 'Les Huguenots,' and 'Le Prophète.'"

Hanslick, in "Aus dem Concertsaal" (Vienna, 1870), gives (p. 363) a vivid account of Roger's remarkable performance of "Erlking" at Vienna in 1865.

* * *

Berlioz's arrangement for orchestra is scored for two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Compare with this Liszt's choice of instruments,—two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, harp, strings.

"Erlking" was orchestrated for Adolphe Nourrit when he sang the song at a Paris Conservatory concert, April 26, 1835, but the name of the orchestrator was not on the programme.

Schubert's pianoforte accompaniment, arranged for a small orchestra by Liszt, is the fourth of the series of six arranged in 1860: (1) "The Young Nun"; (2) "Gretchen at the Spinning-wheel"; (3) "Mignon's Song"; (4) "Erlking"; (5) "The Doppelgänger"; (6) "Parting." The first four were published in 1863. For some reason or other Tappert gives the date of publication as 1871 instead of 1863, nor does he mention the arrangement of Berlioz.

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Liszt also made a transcription of the song for the pianoforte, as did Constantin Decker. August Moeser made an arrangement of the song for solo violin (Berlin, 1843).

A transcription by E. Wolff for the pianoforte was played at an Orchestral Union concert in Boston by Master Carlyle Petersilea, January 28, 1857.

Among the composers who set music to Goethe's ballad were Reichardt, Beethoven (a sketch), Zelter, Friedrich Schneider, Berger, Loewe, Eckert, Julius Schneider, Klein, Silcher, Spohr, Mathieu, Meyerbeer (unpublished), Czerny (unpublished).

* * *

FIRST SINGERS OF SCHUBERT'S SONGS.

Johann Michael Vogl, the friend of Schubert and the singer of his songs was born at Steyer, August 10, 1768. He was a schoolfellow of Franz X. Süssmayer, who was later associated closely with Mozart. Vogl and Süssmayer went together to Vienna. The former became a lawyer and then a public functionary; but, when Süssmayer was appointed conductor at the opera-house, he persuaded Vogl to become a singer, and the tenor was a prominent member of the opera company from 1794 to 1822, when he was pensioned. He was distinguished for his singular dramatic intelligence. For some years after his withdrawal from the operatic stage he shone as a Lieder singer. He died at Vienna, November 19, 1840.

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It was about 1820 that Vogl began to sing frequently in concerts. Well educated, and emotional in his interpretation, he labored to make Schubert's songs familiar. He was the first to sing "Erlking" (1821) and other songs of its composer in concert halls. Opera arias, especially Italian arias, were then the fashion in the concerts at Vienna. J. Fr. Reichardt wrote from that city in 1808: "This vocal music [Italian arias, duets, trios], especially from comic operas, is here the fashion as concert music; you hear scarcely anything else, even in the little entertainments where only a pianoforte is used. They seem to be destitute here of the fine and intimate enjoyment of the Lied, the romance, the cantata." But Beethoven's "Adelaïde" began to be heard frequently in large concerts, sung by the tenors Ludwig Titze, Jäger, and Franz Wild. Schubert's songs about 1820 at first found refuge in the "little music societies" which were in the nature of a family evening entertainment.

Vogl became acquainted with Schubert in 1817. The court singer was a singular man. He had endeavored to shape his life, even in the theatre, according to the precepts of Marcus Aurelius, Epictetus, Thomas à Kempis, and Taulerus. During the waits in the opera-house he read Latin and Greek classics in the original. Yet he could

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be entertaining, and he was a most welcome guest in the best Viennese society. (He did not marry until he was fifty-eight: then he took for wife Kunigunde Rosas, a pupil with whom he had lived for some years in an "ethical-pedagogic relationship.") Vogl was persuaded to visit Schubert who was not then famous. "The composer entered with shuffling gait and incoherent, stammering speech, and received his visitor." Spaun, who was one of the introducers, tells us this, and he also says that Vogl was not at first much impressed by Schubert or his music. "He had looked through the song 'Augenlied,' which did not strike him; then he tried over 'Ganymed' and 'Der Schäfer's Klage,' which pleased him better. On leaving he tapped Franz on the shoulder, remarking, 'There is some stuff in you, but you are too little of an actor, too little of a charlatan; you squander your fine thoughts instead of properly developing them.' This interview seems to have come back to his memory with redoubled force, and soon he began frequently to visit Schubert. Then he studied and sang several of his songs, and before very long the two men became almost inseparable. Most remarkable is the disparity in their ages. Schubert was almost thirty years Vogl's junior; the latter, however, outlived him by fully twelve years. It became Schubert's habit to visit Vogl daily, generally in the forenoon, when he would try over a new song or set to work on the composition of new ones. Vogl exercised considerable influence on the choice of verses which Schubert set to music. The singer

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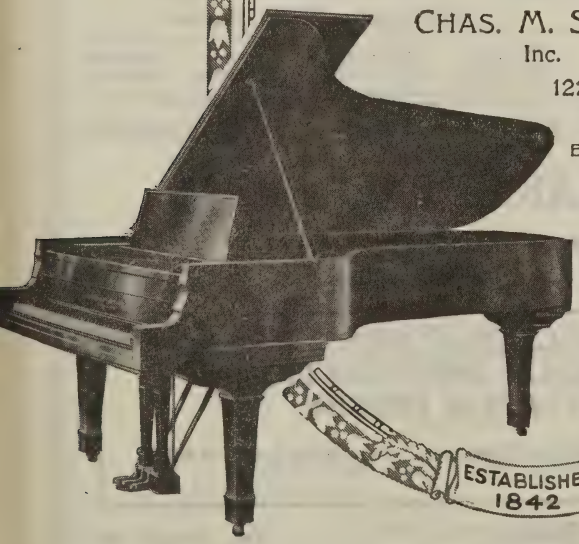

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would commonly declaim the poem with a passionate energy which inspired the composer to put forth his best efforts. Vogl, on the other hand, is said to have encouraged a somewhat lighter class of composition than Schubert would naturally favor, and also to have been responsible for the impracticable range of many of Schubert's songs, which were directly contrived for Vogl's own abnormal voice." *

Vogl sang Schubert's "Erlking" in a concert as late as 1834, six years before he died, but his voice was almost gone, and he was obliged to resort to extravagant mannerisms. In a letter written in 1831, to A. Stadler, he attributed Schubert's marvellous command of invention and his facility to a state of clairvoyance. His remarks are curious: "If the subject be that of manufacturing, producing, or creating, I don't care, I won't have anything to do with it, especially since I have learnt, through my experience with Schubert, that there are two kinds of composition: one which, as with Schubert, comes forth to the world in a state of clairvoyance or somnambulism, without any free will on the part of the composer, the forced product of a higher power and inspiration—one may well be astonished and charmed by such a work, but not criticise it; the other is the reflected."

* "Schubert," by Edmondstoune Duncan (London, 1905).

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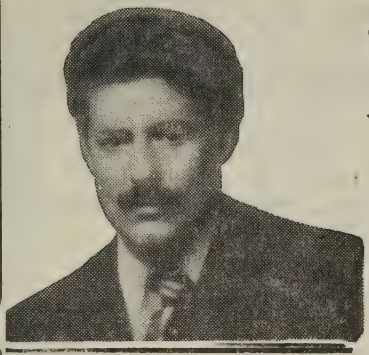

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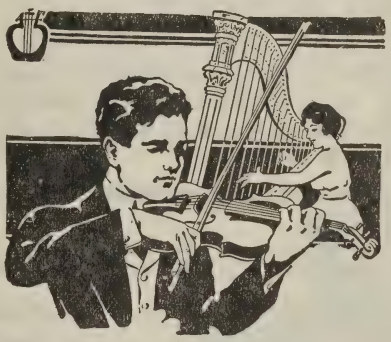

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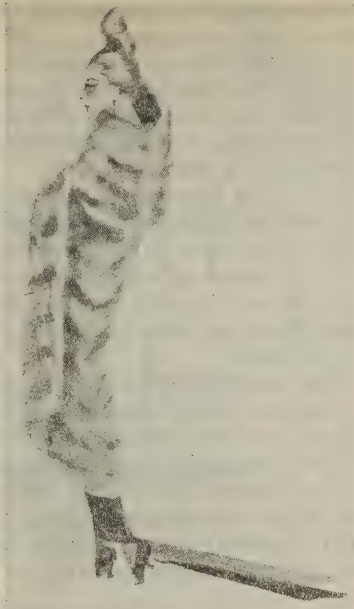

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more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The Sword-Motive (in the trumpet).

"VII. The Motive of Glorification in Death (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The Siegfried-Motive (in the horns and bass-trumpet; afterwards in the trumpets).

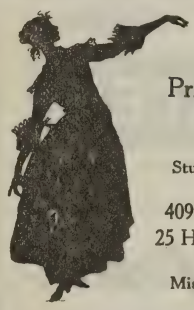
"IX. The Motive of Siegfried the Hero (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The Brünnhilde-Motive (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

This funeral march music was played in Boston by Theodore Thomas's Orchestra as early as February 19, 1877.



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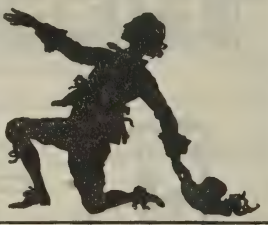

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Final Scene from "Dusk of the Gods," Act III., Scene 3,

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The final scene is in the hall of the Gibichungs by the Rhine. Hagen returns with the hunting party, and announces the death of Siegfried by the tusk of a wild boar. The body is brought in. Gunther and Hagen fight over the ring; Gunther is slain. Hagen attempts to take the ring from the dead man, but Siegfried's hand closes on it, and the hand raises itself and threatens.* Brünnhilde

* "Wagner, as we know, always regarded the theatre in a very serious light; but his dramatic sense, fine as it was at times, was always prone not only to artistic blunders but to childish lapses. Nothing, for example, could be more absurd than the scene where the corpse of Siegfried lifts its hand to stop Hagen from seizing the Ring. The dramatist's dilemma is of course apparent; it is necessary for the purposes of 'redemption' that the Ring shall not go to Hagen and Alberich but to Byrnhild, and through her be restored to The Rhine. Yet now that Siegfried is lying dead, and Gunnar has just fallen by Hagen's sword, there is really nothing whatever to prevent Hagen wrenching the Ring from Siegfried's finger; and the only device open to Wagner

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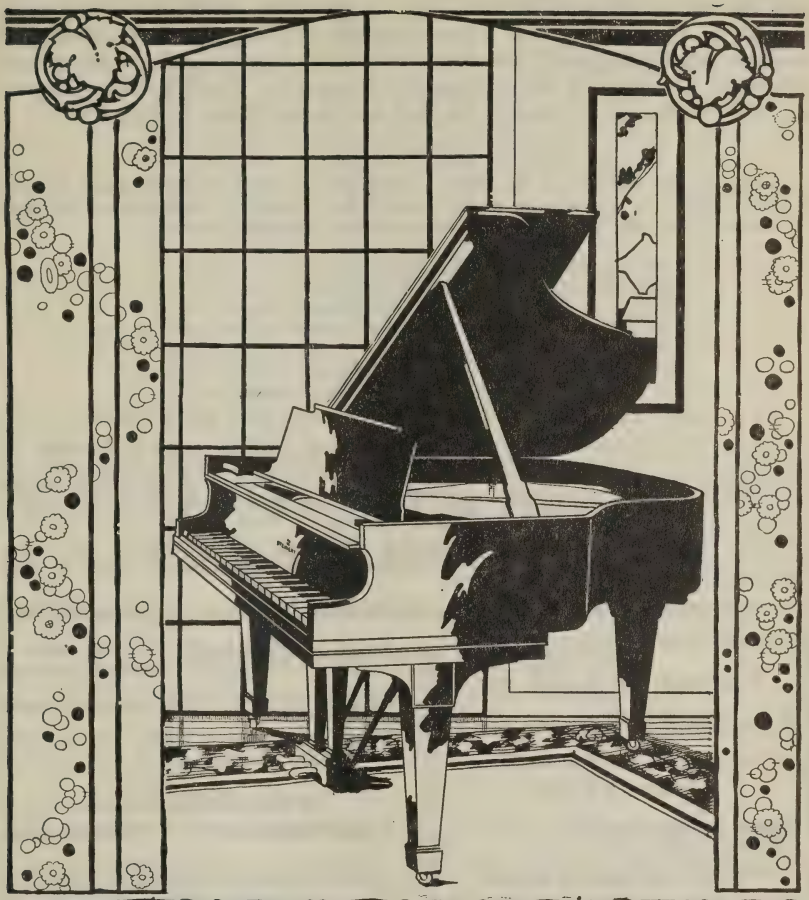

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enters. To use the words of George Bernard Shaw, "a funeral pyre is raised whilst she declaims a prolonged scena, extremely moving and imposing, but yielding nothing to resolute intellectual criticism except a very powerful and elevated exploitation of theatrical pathos, psychologically identical with the scene of Cleopatra and the dead Antony in Shakespeare's tragedy. Finally, she flings a torch into the pyre, and rides her war-horse into the flame."

BRÜNNHILDE.

[*Alone in the middle of the stage; after gazing long at* SIEGFRIED'S *countenance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the* MEN *and* WOMEN.]*

Heap on high a funeral pile,
Huge logs on the bank of the Rhine;
Fierce and fell flash forth the flames
Which the noble corse of the highest of heroes shall consume.
His steed bring to me here
That with me his master shall follow—
For to share with my hero his loftiest glory
My body burns with desire. Obey Brynhild's commands.

is the dreadfully indigent one of making the corpse raise its hand in warning. A dramaturgist is occasionally reduced to great straits in order to pave the way for his closing scene; but it is characteristic of Wagner's dramatic sense that he should insert this mere piece of melodrama in a work that, as a whole, is an attempt to deal with life intellectually instead of sensationally."—"A Study of Wagner," by Ernest Newman (London and New York, 1899).

* The translation of the stage directions is by William Foster Apthorp. The translation of Brünnhilde's lines is by Henry Edward Krehbiel (Copyright, 1919, by Margarete Matzenauer).

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[*The* YOUNGER MEN *erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds;* WOMEN *adorn it with tapestries, upon which they strew herbs and flowers.*]

BRÜNNHILDE.

[*Again lost in contemplation of the corpse.*]

A radiant glory shines from him now;
The noblest was he who e'er betrayed;
To consort faithless, firm in friendship,
From her to him dearest, whom he loved only;
Self-divorced by his sword.
Truer than his no vows were spoken,
Firmer than he no man e'er kept pledges,
Purer than he no man felt passion.
And yet—all his pledges, promises, treaties,
A love that was holy, betrayed, he like none.
Wist ye how that was?
O, ye divine ones, guardians of pledges,
Look down on me in my grievous distress;
Behold your transgression and shame;
My complaint, O hear, thou chiefest god;
By his most valorous deed, so dearly wished by thee,
Thou brought'st on him who did it achieve
The curse to which thou wast subject.
On me fell the blow of deception
That knowledge a woman might gain.
Know I now of thy need?
All things, all things, all I know now.
All is clear to my mind.

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E'en now thy ravens hear I flutt'ring:
With long'd-for, dreaded tidings,
I dispatch them now to thee.
Slumber, slumber, O god!

[*She beckons to the* MEN *to raise up* SIEGFRIED'S *corpse and bear it to the pyre; at the same time she draws the Ring from* SIEGFRIED'S *finger, contemplates it during the following, and at last puts it on her own.*]

Mine own I take now to my keeping,
Accursed hoop! Horrible ring,
Again thou'rt mine. I'll hold thee no more.
Ye waternixies, full of wisdom,
The Rhine-streams, dallying daughters,
Sage counsel frankly ye gave.
Your heart's desire I give you now—
From out my ashes take your possession.
The fire that consumes me with him
Cleanse from the ring the dire curse.
Ye in the depths, melt it anew,
And henceforth keep pure the gleaming gold
Which once was stol'n to your harm.

[*She turns toward the back, where* SIEGFRIED'S *corpse already lies stretched out on the funeral pile, and snatches a mighty firebrand from one of the* MEN.]

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Fly homeward, ravens, whisper to your master
The things that here ye have heart.
Past Brynhilde's rock fare on your way,
There flames still flicker; guide ye Loge to Valhall,
For the end of the gods approaches apace.
Thus cast I the brand into Valhall's radiant halls.

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two* RAVENS *have flown up from the shore, and disappear in the background.*]

[*Two* YOUNG MEN *lead in her steed;* BRÜNNHILDE *takes it, and quickly unbridles it.*]

Grane, my steed, again all hail;
Knowest thou, my friend, where now we are faring?
Mid flames, bright-glowing, there lies thy lord,
Siegfried, my hero, most blest,
To follow thy master gladly thou'rt neighing—
Feel'st thou the lure of the light and its laughter?
Hot, too, my bosom, glowing with fire!
Flames are playing around my heart,
Eager to clasp him, to feel his embrace,
In measureless passion to hold him, my own.
Heiajaho! Grane, greet now thy master!
Siegfried! Siegfried! See! Brynhild greets thee—thy wife.

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flames up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire.*]

* * *

"Götterdämmerung" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows:

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Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedericke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Wellgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The first performance in Boston was at the Boston Theatre on April 5, 1889. The cast was as follows: Siegfried, Paul Kalisch; Gunther, Joseph Beck; Hagen, Emil Fischer; Brünnhilde, Lilli Lehmann; Gutrune, Louise Meisslinger; The Rhine Daughters, Sophie Traubmann, Felice Kaschowska, Hedwig Reil. Anton Seidl conducted.

The original text of "Götterdämmerung" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

* * *

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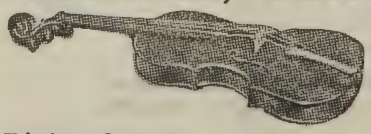
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Brünnhilde's dying monologue has been sung at regular concerts of the Boston Symphony Orchestra in Boston by Antonia Mielke, April 11, 1891; Felice Kaschowska, April 22, 1893; Amalia Materna, January 6, 1894; Milka Ternina, February 10, 1900, May 4, 1901, November 2, 1901; Johanna Gadski, November 19, 1904, November 4, 1905; Berta Morena, December 30, 1911.

It was sung by Mme. Materna at the Wagner Festival, conducted by Theodore Thomas, in Mechanics Building, April 17, 1884.

THE ORIGINAL TEXT.

BY WILLIAM FOSTER APTHORP.

The original text of this last speech of Brünnhilde's, as published before the music of the drama was written, contained far more definite allusions to the *Ragnarök,* or Dusk of the Gods, the "Last Day" or "End of the World" in the Northern Mythology. After hurling the firebrand into the funeral pyre, when Wotan's two ravens fly up from the banks of the Rhine, Brünnhilde went on as follows:—

Ye of the race that shall remain in blooming life, mark well what I announce to you!—When ye have seen Siegfried and Brünnhilde consumed by the kindling flames, when ye have seen the Rhine's daughters return the Ring to the depths, then look ye Northward through the night: if then ye see a holy glow shining in the heavens, so know ye all that ye have seen the end of Valhalla!—

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When the race of gods has passed away like a breath, I leave behind me the world without rulers. I now bequeath to the world the treasure of my most sacred knowledge.—Not possessions, not gold, nor godlike splendor; not house, nor court, nor lordly show; not the deceitful bond of dim contracts, nor the hard law of hypocritical custom: Love alone gives blessedness in joy and sorrow.

For this last paragraph Wagner afterwards substituted the following:—

If I lead (heroes) no more to Valhalla's feasts, know ye whither I go? I depart from the Land of Desire, the Land of Illusion I flee forever; I close behind me the open portals of ever-renewed Being. Redeemed from reincarnation, filled wtih knowledge, I now journey to the most holy Land of Election, the goal of all world-wanderings, where dwells neither Desire nor Illusion. Know ye how I have compassed the blessed end of all that is eternal? The deepest sorrows of mourning Love have opened mine eyes: I have seen the World end;—

When it came to writing the music to this closing scene of "Götterdämmerung," Wagner cut out all of this, content to let the closing music itself, and the allegorical glow in the scenic sky, suggest the consummation of the Dusk of the Gods, without referring to it more definitely in the text. In the glowing orchestral peroration of the work we accordingly find an interweaving of the following leading-motives: the VALHALLA-MOTIVE (in the brass), the MOTIVE OF THE GODS' STRESS (in the basses), the RHINE-DAUGHTERS'-MOTIVE (in the oboes and clarinets), the FIRE-MOTIVE (in the violins, harps, and

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wood-wind), and the REDEMPTION-MOTIVE (in the first violins and flutes).

But, although Wagner finally preferred to content himself with this merely musical and scenic suggestion of the Dusk of the Gods, it is evident enough that he valued the idea highly. The text of this closing drama of the tetralogy *"Der Ring des Nibelungen"* was written before that of the three preceding ones,—*"Das Rheingold," "Die Walküre,"* and *Siegfried.* Its original title was *"Siegfried's Tod"* (Siegfried's Death), and it contained nothing whatever referring to the Dusk of the Gods. So far from this, that we find in Brünnhilde's dying speech over Siegfried's body the following passage, which points directly the opposite way:—

Ye Nibelungs, hear my words! I proclaim the end of your servitude; he who forged the Ring and bound you busy ones to slavery shall not receive it back again,—yet let him be free as ye are! For I give this gold to you, wise sisters of the waters' depths! May the fire that consumes me cleanse the Ring of its curse: ye shall dissolve it and keep pure the radiant gold of the Rhine, that was stolen from you for evil!—Let One only reign: Allfather! thou lordly one! Rejoice in the freest hero! I bring thee Siegfried: give him loving greeting to the fastnesses of eternal power!

And at the end of the drama the chorus of men and women sing as follows:—

Wotan! Wotan! Ruling god! Wotan, consecrate the brand! Burn the hero and his bride; burn the faithful steed: that, wondrous holy and pure, Allfather's free companions may give them greeting united in eternal ecstasy!

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The very change of the title, from *"Siegfried's Tod"* to *"Götterdämmerung,"* and the consequent changes in the text of Brünnhilde's last speech, show plainly enough how much Wagner valued the mystical, rather Schopenhauerish and neo-Buddhistic, meaning he attributes to the old Northern *Ragnarök.*

The whole *Ring des Nibelungen* is scored for three flutes (the third of which is interchangeable with piccolo), one piccolo, three oboes, one English-horn (which is interchangeable with oboe), three clarinets, one bass-clarinet, three bassoons, eight horns (the second quartet of which is interchangeable with two tenor- and two bass-tubas*), one double-bass tuba, three trumpets, one bass-trumpet, three tenor-bass trombones, one double-bass trombone, two pairs of kettledrums, one triangle, one pair of cymbals, one snare-drum, one Glockenspiel, six harps, sixteen first violins, sixteen second violins, twelve violas, twelve violoncelli, and eight double-basses.

It will be seen that all the wind instruments—with one exception—are in groups of four; the one exception is the three bassoons. But this group is completed by the English-horn, which plays a double rôle: fourth in the oboe group, and first in the bassoon group.

* These tubas—often known as "Bayreuth tubas"—were instruments made especially at Wagner's request. They are essentially low horns, in B-flat and F respectively, and are played with a horn mouthpiece. They accordingly do not belong to the bugle family, as the ordinary tubas do, but to the family of horns—W. F. A.

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George Bernard Shaw: In all this, it will be observed, there is nothing new. The musical fabric is enormously elaborate and gorgeous; but you cannot say, as you must in witnessing "The Rhine Gold," "The Valkyrie," and the first two acts of "Siegfried," that you have never seen anything like it before and that the inspiration is entirely original. Not only the action, but most of the poetry, might conceivably belong to an Elizabethan drama. The situation of Cleopatra and Antony is unconsciously reproduced without being bettered, or even equalled in point of majesty and musical expression. . . . In the original poem Brynhild delays her self-immolation on the pyre of Siegfried to read the assembled choristers a homily on the efficacy of the Love panacea. "My holiest wisdom's hoard," she says, "now I make known to the world. I believe not in property, nor money, nor godliness, nor hearth and high place, nor pomp and peerage, nor contract and custom, but in Love. Let that only prevail, and ye shall be blest in weal or woe." Here the repudiations still smack of Bakoonin; but the saviour is no longer the volition of the full-grown spirit of Man,

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the Free Willer of Necessity, sword in hand, but simply Love, and not even Shelleyan love, but vehement sexual passion. It is highly significant of the extent to which this uxorious commonplace lost its hold of Wagner (after disturbing his conscience, as he confesses to Rockel, for years) that it disappears in the full score of "Night falls on the Gods," * which was not completed until he was on the verge of producing "Parsifal," twenty years after the publication of the poem. He cut the homily out, and composed the music of the final scene with a flagrant recklessness of the old intention.

The rigorous logic with which representative musical themes are employed in the earlier dramas is here abandoned without scruple; and for the main theme at the conclusion he selects a rapturous passage sung by Sieglinde in the third act of "The Valkyrie," when Brynhild inspires her with a sense of her high destiny as the mother of the unborn hero. There is no dramatic logic whatever in the recurrence of this theme to express the transport in which Brynhild immolates herself. There is of course an excuse for it, inasmuch as both women have an impulse of self-sacrifice for the sake of Siegfried; but this is really hardly more than an excuse, since the Valhalla theme might be attached to Alberic on the no worse ground that both he and Wotan are inspired by ambition, and that the ambition has the same object, the possession of the ring. The common sense of the matter is that the only themes which had fully

* "Götterdämmerung" means literally "God's gloaming." The English versions of the opera are usually called "The Dusk of the Gods" or "The Twilight of the Gods."—*G. B. S.*

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retained their significance in Wagner's memory at the period of composition of "Night falls on the Gods" are those which are mere labels of external features, such as the Dragon, the Fire, the Water, and so on.

JOHN F. RUNCIMAN: "Wagner took enormous pains to make Brünnhilde a living character,—that is to say, to show us her inmost soul so vividly that we know why she did anything or everything without even thinking about it. He set her on the stage, where we see her in the flesh, behaving precisely as any woman—of her period—would behave. And then these excellent gentlemen" (Messrs. Shaw, Ashton Ellis, and Edward Banghan) "come along and tell us that because Wagner at one time or another thought of handling her story, and the story of Wotan and Siegfried, in this or that way, therefore Wagner 'meant' this or that, and failed or succeeded, or changed his original plan or held fast to it. All these things have nothing to do with the drama that is played on the

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stage. By that alone, and by none of his earlier ideas, is Wagner to be judged. He is to be judged by the effect and conviction of the finished play. Now, it seems to me that in the finished play Brünnhilde is neither 'a glorious woman,' that is, an Adelphi melodramatic heroine, nor 'a deceitful, vindictive woman,' that is, an Adelphi melodramatic villainess. Also, while, considered by itself, 'The Dusk of the Gods' is interesting mainly on account of the music, considered in association—as Wagner wished, and as one must, for, after all, it is but the final act of a stupendous drama, and it is unfair and foolish to consider any one act of a drama alone—with the other minor dramas of the greater drama, 'The Nibelungs' Ring,' it is dramatically not only interesting, absorbing, but absolutely indispensable, true, inevitable. It is true enough that the 'Ring' suffered somewhat through the fact that Wagner took nearly a quarter of a century to carry out his plan, and during this period his views on life changed greatly; yet, nevertheless, 'The Dusk of the Gods' stands as the noble—in fact the only possible—conclusion to a story which is, on the whole, splendidly told.

"When seeing 'The Valkyrie' one thinks of Sieglinde or Siegmund or Brünnhilde, when listening to 'Siegfried' one thinks of Siegfried and Brünnhilde and no others; but, when one thinks of the complete 'Ring,' the person of the drama most forcibly forced before the eyes of the imagination, the person to whom one realizes that sympathy is chiefly due, is Wotan. Wotan, not Siegfried or Siegmund, is the hero of the 'Ring.' His tragedy—if it is indeed a tragedy to emerge from the battle in the highest sense of the word triumphant—in-

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best I can do? 'The Dusk of the Gods' is Wotan's most splendid triumph. He deliberately yields place to a new dynasty, because he knows that to keep possession of the throne will mean the continual suppression of all that is best in him, as he has had already to suppress it. Incidentally there are many tragedies in the 'Ring.' The murder of Siegmund by Hunding, aided by Wotan, before Sieglinde's eyes; the hideous incident of Siegfried winning his own wife to be the wife of his friend Gunther; the stabbing of Siegfried by Hagen; Brünnhilde's telling Gutrune, that she, Gutrune, was never the wife of Siegfried,—all these are terrible enough tragedies. Brünnhilde's is the most terrible of them all, though she, too, takes her fate into her hands, and by willing the right thing and doing it goes victorious out of life. What there is difficult to understand about her, why she should be accused of deceit and have her conduct explained, I can hardly guess. In 'The Valkyrie' she is a goddess; but, when she offends Wotan by disobeying him and walking clean

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through all the Commandments, he is bound, for the maintenance of his power, to punish her. So he takes away her godhead, and she is thenceforth simply a woman. Siegfried treats her treacherously, —as she necessarily thinks,—and she, very naturally, takes vengeance on him. Mr. Shaw speaks as though he wished her to be a bread-and-butter miss; but a woman of Brünnhilde's type, a daughter of the high gods, could scarcely be that. . . .

"It ['Dusk of the Gods'] is the fitting conclusion to the vision of life presented in the 'Ring.' It is a funeral chant, mournful, sombre, but triumphant. The seed has been sown, the crop has grown and ripened and been harvested, and now the thing is over. A chill wind pipes over the empty stubble-land where late the yellow corn stood and the laborers labored. There is nothing more: 'ripeness is all' that life offers or means."

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III. Modéré; Très anime.
IV. Introduction, Fugue, et Finale.

Beethoven . . . . Concerto in D major for Violin, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

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In 1876 a work by d'Indy, "Symphonie Chevaleresque: Jean Hunyade," was performed at a concert of the Société Nationale, Paris; but this work is not now included in the composer's own list of his compositions. The work entitled "Wallenstein," composed during the years 1873–81, though classed by some as a symphony, is entitled by d'Indy "Trilogy, after the dramas of Schiller." According to his own catalogue, d'Indy's Symphony No. 1 is the symphony in three parts on a French mountain air, for pianoforte and orchestra, composed in 1886, produced at Paris, March 20, 1887 (Mme. Bordes-Pène, pianist), and performed for the first time in Boston, April 5, 1902, with Mr. Bauer, pianist; February 10, 1906, Mr. Gebhard, pianist; January 24, 1919, Mr. Cortot, pianist. The Third Symphony, "Sinfonia Brevis de Bello Gallico" (1916–18) was performed in Boston, for the first time in America, October 24, 1919.

The Symphony in B-flat major, composed in 1903–04, was produced at a Lamoureux concert, Paris, February 28, 1904. The score is dedicated to Paul Dukas. The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, small trumpet in E-flat, two trumpets in C, three trombones, contra-bass trom-

* This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is also given by Mr. Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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The first performance of the symphony in America was at Philadelphia by the Philadelphia Orchestra, December 31, 1904. The first performance in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Gericke, January 7, 1905. The composer conducted his symphony in Boston at a concert of the Boston Symphony Orchestra, December 2, 1905. The symphony was played in Boston at a concert of the Boston Symphony Orchestra November 6, 1909, and by request, on December 4, 1909.

Mr. Calvocoressi in a study of this symphony (*Le Guide Musical,* May 8–15, 22–29, 1904) first mentions the symphonies written by the French of the modern school, Chausson, Lalo, Saint-Saëns, Guy-Ropartz, Albéric Magnard, P. Dukas, Savard, Wittowsky, Vreuls, de Wailly, Tournemire, Marcel Labey, and especially the symphony by César Franck, and d'Indy's first. He then says: "Examining the series of works by Vincent d'Indy and the different stations of his sure development, one will see that each of his dramatic works has been followed by an important work of absolute music. After 'The Song of the Bell' came the Symphony on a Mountain Air; after 'Fervaal,' the second string quartet; after 'The Stranger,' the Symphony in B-flat major."*

This symphony is without a programme of any sort. D'Indy

* "The Song of the Bell," romantic symphony for solo voices, double chorus, and orchestra, was composed during the years 1879–83; the opera "Fervaal," during 1889–95; the second string quartet, in 1897; "The Stranger," an opera, was produced at Brussels, January 7, 1903.—Ed.

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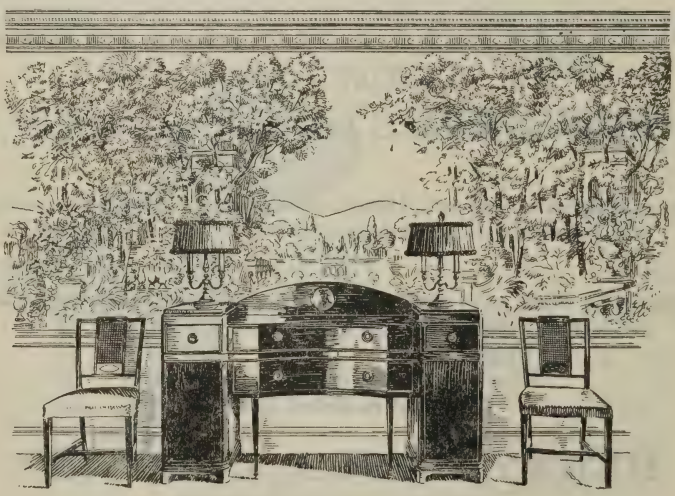
wrote in an article published in the first number of *Musica* (Paris): "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable *action*." Mr. Calvocoressi supplies a note to this remark: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with themselves new ideas which complete or serve as commentary, and at the end of the work are blended in an immense triumphal chant." It would be idle, then, to attempt to characterize these themes as though they were dramatic motives. One can say, however, that two decided elements of musical expression are strongly opposed to each other.

The first movement is made up of two distinct parts: a slow introduction, in which the themes appear at first in the state of simple cells; and a lively movement.

I. "Extrêmement lent. Très vif." B-flat major, 4-2. Violoncellos and double-basses, doubled by harps, announce an initial and sombre theme of almost sluggish rhythm. The flute replies with a phrase whose chief characteristic is an ascending leap of a seventh, a progression dear to the composer. This phrase is the second principal theme of the symphony. The phrase may be resolved in this



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instance into two distinct elements: the descending fourth—B-flat to F-sharp—which, with its own peculiar rhythm, is a cell that later on will assume great importance; the ascending seventh, which will play a dominating part and appear again throughout the work as a song of despair, a burst of the determined will. The second theme may then be considered as a sort of embryonic form which contains the chief elements of the symphony. The initial theme, on the contrary, will almost always keep a closer resemblance to itself; there will be numberless changes, melodic or rhythmic transformations, but its particular physiognomy will not be lost.

The initial theme rumbles in the basses during the whole of this introduction. A tutti of some measures leads by a rapid crescendo to the main body, très vif, 3-4. A horn, accompanied by second violins and violas, announces a new theme, which belongs exclusively to this movement. The first two notes of this motive are the descending fourth, the first cell of the second chief theme. The second section of the new theme furnishes material for an abrupt and jerky figure, given soon afterward to the wood-wind. This figure will play throughout the work a transitional part, and will intervene between the various developments. Its rhythm is unmistakable. This figure alternates now between the wood-wind and the strings, and soon brings in the return of the initial theme, which is combined with the abrupt and characteristic transitional matter. The initial theme, diminished, is given to the violoncellos. The

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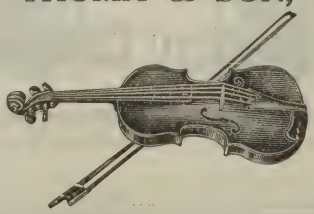

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violins expose a figure, 6-4, in which the ascending seventh of the second chief theme is recognized. Flutes and clarinets have graceful ascending phrases. There is a return to the initial movement. The motive of transition prepares the re-entrance of the theme first sung by the horn, which is developed at first alone, then in combination with the transitional motive. The characteristic, incisive rhythm apparently is about to die away, but it appears in oboes and clarinets, after the violins have again sung the second principal theme. *Tremoli* of violins and violas prepare the re-entrance of the initial sombre theme, given in turn to the basses, the bass clarinet, the little trumpet, while harps and wood-wind accompany with ever-growing agitation. After this theme has been developed, there is a gradual broadening, and the motive originally sung by the horn is given to the wood-wind. The transitional motive is then developed alone, and the initial theme appears in the brass, after which the oboe sings the second principal theme at a more moderate pace, 3-2. The graceful flute and clarinet passages again appear. There is a crescendo, and the second principal theme in its complete form returns at the original pace. The pace quickens, and the transitional theme hovers above the initial sombre theme, which repeats itself in an ascending progression. This is a figure of a descending fifth, with a rhythm like that of the first cell in the second principal theme, and the return of this theme is expected, but the characteristic rhythm of the transitional motive is insistent, and leads suddenly to the conclusion.

II. Modérément lent. D-flat major, 6-4. The second movement

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begins with an announcement by the first violins of the second principal theme (descending fourth). The bass clarinet sings the rest of the motive, which is taken up by the strings. These first measures prepare the re-entrance of the same theme under a form (6-4) already used in the first movement. A new figure appears, which will be found in the Finale. The development brings a modulation to E major, and harps give out a strongly rhythmed motive in that tonality. This motive will be employed in the scherzo, and the dotted, characteristic rhythm is now kept up, while the oboe, then the clarinet, and also other instruments sing in turn an expressive theme, which might be taken at first for a commentary on the initial sombre motive, but the conclusion of it is the first new theme of this movement, which in turn is a prolongation of the theme (6-4) of the first movement. The music grows more brilliant, and this last-named motive appears in A major (violins and violas), also the first new theme of this movement (small trumpet). The strongly rhythmed theme reappears, as also the more expressive motive in the tonic. There is use of these various musical thoughts before the conclusion begins. The strongly rhythmed theme is given out by the trombones, then by wood-wind instruments, and the familiar theme of the first movement is sung by the clarinet.

III. Modéré, D. minor, 2-4. A solo viola chants a theme of archaic character, which reminds one of some old legend's air. The flute hints at the strongly rhythmed theme of the preceding movement, but the archaic tune is developed and interrupted suddenly by the horns proclaiming the initial theme, sadly changed and of greatly diminished importance. This initial theme, with hurried

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pace, persists in triplets shortened more and more. There is a fantastic whirlwind in the strings, and above it a bold theme is given out by the wood-wind. The strongly rhythmed theme appears almost immediately afterward, and is added to the whirling triplets. There is a comparative lull, and the bold theme is now given out at length by the small trumpet, after which there is an orchestral explosion. Then the archaic tune appears, rhythmed curiously in 3-8, "after the manner of a pantomimic dance," and played by flutes and then bassoons; harp harmonics and the triangle give additional color to this episode. The development of this theme is twice interrupted by the union of the strongly rhythmed theme (basses) and the bold theme, but it keeps on only to give way to the appearance in canon of the bold theme, first in the strings, then in the brass *ff*. After this climax the archaic tune returns, 2-8, and a rallentando leads to reappearance of this theme in its original form.

IV. Introduction, Fugue, et Finale. The general form of this last movement is that of a rondo preceded by an introduction in two parts (introduction and fugue). In the introduction to the fugue all the chief thematic ideas of the preceding movements are recalled one by one, either by solo instruments or by groups of instruments.

The subject of the fugue is the expressive theme first sung by the oboe in the second movement, but now the theme is lengthened by an ascending arabesque, in which the characteristic, ascending curve of the second chief theme of the work is recognized. The final association of the two themes, already hinted at the beginning of

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the second movement by the appearance of a figure common to them both, is now frankly declared. This subject, persisting to the end of the fugue, brings in a lively movement, 5-4, the true Finale. The oboe sings the first new theme of the second movement, which is developed in company with the fugue subject. The instrumental complications become more elaborate. The strongly rhythmed theme presents itself, and then a brand-new motive appears, interrupted by echoes of the archaic melody. This new theme prepares the return of the initial motive, which strengthens itself in canon form. The fugue subject creeps about the whole orchestra, while a more aggressive form of the often used theme of the second movement soars above. The brand-new theme returns, and once more ushers in the initial theme in the bass, while the second chief or cyclic theme is announced above. This is the final struggle of the two. The fugue subject soon reappears, and leads to a brilliant burst of the whole orchestra. The second chief or cyclic theme is then used as a broadly proportioned choral, whose bass is the initial theme, now subdued and definitely associated with the triumph of the second theme. This triumph is thrice proclaimed in the peroration, and, between the proclamations, the archaic theme, with its characteristic initial fifth, is heard in the wood-wind.

The foregoing analysis is based on the articles by Mr. Calvoco-

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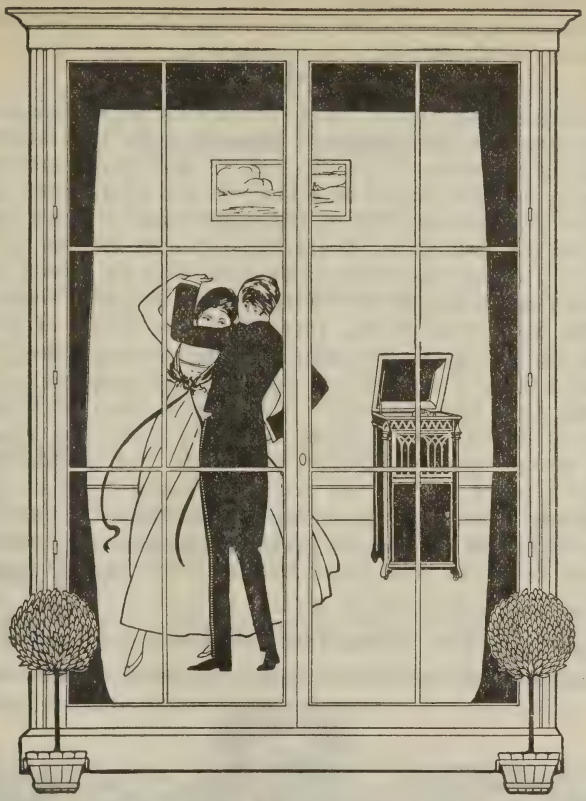

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ressi; for, since he is acquainted intimately with d'Indy's musical life and purposes, his articles concerning this composer have more than ordinary authority.

* * *

The following biographical sketch of d'Indy was prepared from information given by the composer himself, from H. Imbert's article in "Profils de Musiciens" (Paris, *s. d.*),* and other sources.

His family wished him to be a lawyer, and so against his wish he studied for that object, but at the same time studied music. He took pianoforte lessons of Diémer; harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the world and social diversions. It was she that

* A biographical sketch, "Vincent d'Indy: sa vie et son œuvre" (32 pages), by Louis Borgex, was published at Paris (A. Durand et Fils) in 1913. There is an admirable study of d'Indy by Romain Rolland, "Musiciens d'aujourd'hui," pp. 97–118. (Paris, 1912, 5th ed.)

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led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and *opéras de salon* were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.

D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was introduced by his friend, Henri Duparc, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied thoroughly counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated his affably. In 1875 his first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra-comique, "Attendez-moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878 and offered to French composers

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every two years. His successful work was "The Song of the Bell" (after Schiller), for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) was intrusted to him.

He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frequent visitor to Bayreuth. With Franck, Saint-Saëns, Fauré, de Castillon, Chausson, and Duparc, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the government to be one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory; he declined the offer, for he wished to be wholly free. In 1896 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he became the sole director in 1911. He is professor of orchestration at the Paris Conservatory of Music.

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It may here be added that in 1873 d'Indy became acquainted with the German Requiem of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source

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of all art." His love of nature is seen in "Poème des Montagnes,"* suite for pianoforte (1881); "La Forêt Enchantée," symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889); the symphonic pictures "Jour d'été à la montagne" (1905); and his operas "Fervaal" and "L'Etranger."

A collection of folk-tunes collected by d'Indy in the Viverais and the Vercors, and arranged with a preface and notes by Julian Tiersot, was published at Paris in 1892.

* * *

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffman, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in

* "Poème des Montagnes," a suite, was first played in Boston by Miss Laura Hawkins (Mrs. Stephen Townsend), February 26, 1904; excerpts from "Tableaux de Voyage" were first played here by Mme. Helen Hopekirk, December 13, 1902.

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his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

* * *

These works of d'Indy have been performed at concerts of the Boston Symphony Orchestra in Boston:—

Variations, "Istar," February 18, 1899; April 13, 1901; December 2, 1905 (led by the composer); November 4, 1911.

Suite from the stage music to "Médée," February 10, 1900.

Symphony for orchestra and pianoforte on a mountain air (Harold Bauer, pianist), April 5, 1902; (Heinrich Gebhard, pianist) February 10, 1906; (Alfred Cortot, pianist) January 24, 1919.

"La Forêt Enchantée," October 31, 1903.

Entr'acte from the Opera "L'Étranger," March 5, 1904.

Symphony in B-flat major, No. 2, January 7, 1905; December 2, 1905 (led by the composer); November 6, 1909; December 4, 1909.

"Wallenstein" Trilogy, October 19, 1907; December 20, 1918.

"Jour d'été à la montagne," April 25, 1908; March 28, 1914.

Fantasia for orchestra and solo oboe on French folk-themes (Georges Longy, oboe), March 13, 1915.

Lied for viola and orchestra, written for violoncello and orchestra (Emil Férir, viola), April 19, 1918.

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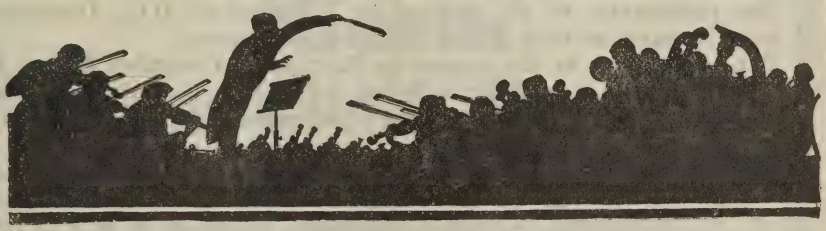

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Sinfonia Brevis de Bello Gallico, No. 3, Op. 70 October 24, 1919 (first performance in America).

* * *

In 1905 Mr. d'Indy was invited to conduct a series of concerts given by the Boston Symphony Orchestra in Boston and other cities. The concert in Boston, the seventh of the regular series, took place on December 2, 1905, and the programme was as follows: d'Indy, Symphony in B-flat major, No. 2, Op. 57; Fauré, Suite from Stage Music to Maeterlinck's "Pelleas and Melisande"; d'Indy, "Istar," Symphonic Variations; Franck, "Psyche and Eros" (first time in Boston); Dukas, "The Sorcerer's Apprentice."

The programme of the concert in Philadelphia, December 4, 1905, included Chausson's Symphony in B-flat, Franck's "Psyche and Eros," Debussy's "Clouds" and "Festivals" from the "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

The programme of the concert in Washington, D.C., December 5 was the same as that of the Philadelphia concert.

The programme of the concert in Baltimore, December 6, was as follows: d'Indy's Symphony in B-flat, No. 2; Fauré's Suite, "Pelleas and Melisande"; d'Indy's Legend, "Saugefleurie"; Dukas's "Sorcerer's Apprentice."

The programme of the first concert in New York, the evening of December 7, was that of the Baltimore concert. The programme of the second concert, Saturday afternoon, December 9, was as fol-

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lows: Chausson's Symphony in B-flat, Franck's "Psyche and Eros," the two movements already mentioned of Debussy's "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

Mr. d'Indy gave a chamber concert in Potter Hall, Boston, December 11, with the assistance of the Longy Club and Mr. J. Keller, violoncellist. The programme, made up of compositions by Mr. d'Indy, was as follows: "Chanson et Danses" (Longy Club, led by the composer); "Fantasia on French Folk-tunes" (Messrs. Longy, oboist; d'Indy, pianist); trio for pianoforte, clarinet, and violoncello (Messrs. d'Indy, Grisez, and Keller).

Other works of d'Indy performed in Boston:—

Orchestral: Introduction to Act I. of "Fervaal" (Orchestral Club, January 7, 1902. Choral variations for saxophone (Boston Orchestral Club, Mrs. R. J. Hall, saxophone, January 5, 1904; Mrs. Hall's concert January 21, 1908). "Souvenirs" (Boston Orchestral Club, January 26, 1910).

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Chamber Music: Pianoforte Quartet, Op. 7 (Lachaume, Ysaye, Marteau, Gérardy, April 16, 1898. String Quartet, Op. 45 (Kneisel Concert, December 3, 1909. "Chanson et Danses," for flute, oboe, two clarinets, horn, two bassoons (Longy Club, January 9, 1901). Trio for clarinet, violoncello, and pianoforte, Op. 29 (Longy Club, March 31, 1902). Suite in D major for trumpet, two flutes, string quartet, Op. 27 (Kneisel Quartet, November 17, 1902). Fantasia for oboe and pianoforte—the accompaniment was originally for orchestra—(Longy Club, January 5, 1903, Messrs. Longy and Gebhard). Sonata for pianoforte and violin (Miss Laura Hawkins (Mrs. Stephen Townsend) and Mr. Wendling), December 18, 1907.

Lyric Works: "Le Chant de la Cloche" (Cecilia Society, May 4, 1916). "Ste. Marie Magdelene," cantata for solo voice (Miss Rose O'Brien) and female chorus (Cecilia Society, February 6, 1906); Boston Singing Club, December 18, 1907 (Miss Nellie Wright, soprano). "Sur la Mer," chorus for female voices (Choral

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Art Society, March 24, 1905). "Ride of the Cid," baritone, chorus, and orchestra (Choral Art Society, December 18, 1903). "Lied Maritime" was sung here as early as 1902 (Mme. Alexander-Marius, January 22). Madrigal, Mme. Alexander-Marius, January 22, 1902. "Clair de Lune," "Là-bas dans le Prairie," "Ma Lisette" (Mme. Alexander-Marius, March 9, 1904).

PIANOFORTE: Excerpts from "Tableaux de Voyage" (Mme. Hopekirk, December 13, 1902). "Poèmes des Montagnes," suite (Miss Hawkins, February 26, 1904). Helvetia Valse No. 3 (Mr. Pugno, November 18, 1905). Valse (Laufenburg), February 15, 1909 (Mr. Platt).

D'INDY ON THE ART OF MUSIC.

(From Vincent d'Indy's "Cours de Composition Musicale," Vol. I.)

That the pupil, called to deserve the title of artist, should never lose sight of his natural endowment, three virtues are necessary to arrive at the maximum of expression that he has set out to attain, three virtues named in the text of an anthem for Maundy Thursday, the music of which is as admirable as the words are lofty:—

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Maneant in vobis Fides, Spes, Caritas,
Tria haec: major autem horum est Caritas.

(And now abideth faith, hope, charity, these three; but the greatest of these is charity.)

Yes, the artist should first of all have Faith, faith in God, faith in his Art, for it is Faith that incites him to understand, and by this understanding to mount higher and higher on the ladder of being, towards his goal, which is God.

Yes, the artist should practice Hope, for he expects nothing from the present; he knows that his mission is to serve, and to contribute by his work to the instruction and the life of the generations that will come after him.

Yes, the artist should be inspired by sublime Charity, the greatest of the three: to love should be his aim, for the sole principle of all creation is great, divine, charitable Love.

* * *

Expression is the sole reason for modulation. It is the one truth on which one cannot be too insistent, to put composers on their guard against the tendency, too frequent, to modulate without a motive.

There must be an aim in the progressive march of modulations, as in the different stages of life: when the musician has chosen his point of departure from the circle of fifths, that is to say, from a tonic, he should not move away from it at random.

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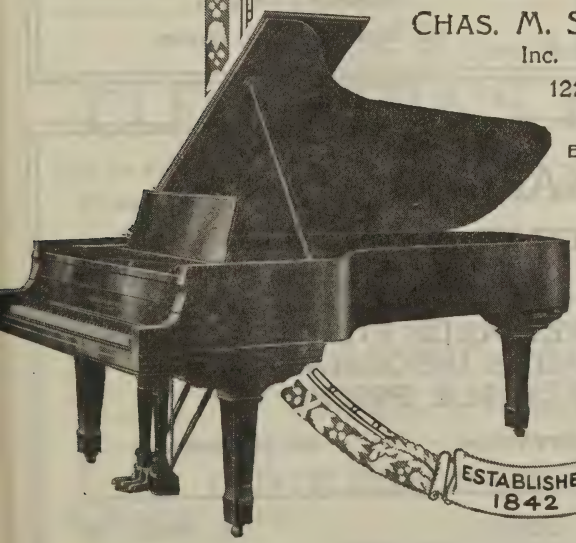

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The reason, will, and faith that guide man in the thousand trials and tribulations of life, also guide the musician in the choice of modulations.

And so useless and contradictory modulations, wavering, fluctuation between light and shade, produce on the hearer a painful and deceptive impression, like unto that inspired in us by a poor mortal, weak, unstable, tossed incessantly between the east and the west, in the course of a wretched existence, without a goal, without belief.

* * *

The faculties put in play by the human soul in the work of artistic creation are seven in number:

Creative faculties of Impression	Imagination. Heart.
Creative faculties of Expression	Mind. Intelligence. Memory.
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A work of art is the result of the toil of these seven faculties in the man furnished with the creative gift.

Impression, preliminary to the blooming of an artistic work, puts first into play two primordial faculties: Imagination, which leads to the representation of images, and Heart, which manifests itself by sentiments and emotions. Heart is the most important of the artistic faculties, because from Love (*Caritas*) spring the loftiest and noblest manifestations of human thought.

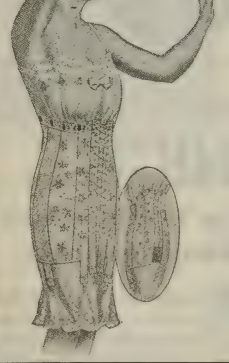
To attain expression three other faculties are necessary:—

(1) The Mind, the Spirit, that creates superficial relations between objects, acts, persons; (2) Intelligence, which perceives lofty, deep, and broad relations: its effect is the idea; (3) Memory, which preserves the acquired knowledge, through remembrance.

These faculties of impression and expression would be sufficient for the actual production of an artistic work; but to bring about realization from them, two powerful factors of artistic creation must intervene: Will, which sets the creative faculties at work, and Conscience, which judges them.

* * *

Overcome by the Christian faith, Pride, man's formidable enemy, seldom showed itself in the soul of an artist in the Middle Ages; but as religious belief grew weak, with the Spirit of the Reformation applying itself almost at the same time to all branches of



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human learning, we see Pride reappear and watch its veritable Renaissance.

* * *

(*Revue d'Art dramatique*, February 3, 1899.)

I consider that criticism is useless, I would even say, harmful. . . . Criticism usually means the opinion that some man or other entertains about another person's work. How can that opinion aid in the growth of art? It is interesting to know the ideas, even when they are erroneous, of men of great talent, or of genius, as Goethe, Schumann, Wagner, Sainte-Beuve, Michelet, when they are pleased to indulge in criticism; but it is not of the slightest interest to know whether Mr. So-and-So likes or dislikes this or that dramatic or musical work.

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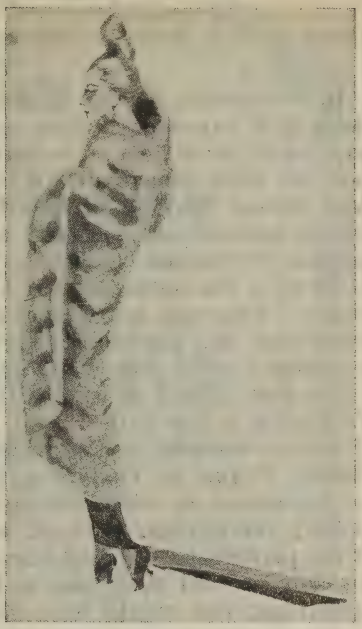

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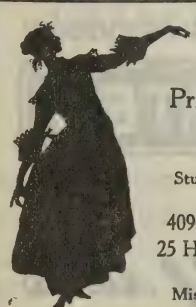
(From Romain Rolland's "Musiciens d'aujourd'hui," translated by Mary Blaiklock.) *

In this return to the Gothic spirit, in this awakening of faith, there is a name—a modern one this time—that they are fond of quoting at the Schola: it is that of César Franck, under whose direction the little Conservatoire in the Rue Saint-Jacques was placed. And indeed they could quote no better name than that of this simple-hearted man. Nearly all who came into contact with him felt his irresistible charm—a charm that has perhaps a great deal to do with the influence that his works still have on French music to-day. None has felt Franck's power, both morally and musically, more than M. Vincent d'Indy; and none holds a more profound reverence for the man whose pupil he was for so long.

The first time I saw M. d'Indy was at a concert of the Société Nationale, in the Salle Pleyel, in 1888. They were playing several of Franck's works; among others, for the first time, his admirable Thème, Fugue et Variation, for the harmonium and pianoforte a composition in which the spirit of Bach is mingled with a quite modern tenderness. Franck was conducting, and M. d'Indy was at the pianoforte. I shall always remember his reverential manner towards the old musician, and how careful he was to follow his directions; one would have said he was a diligent and obedient

* Published by Henry Holt & Co., New York (1914).



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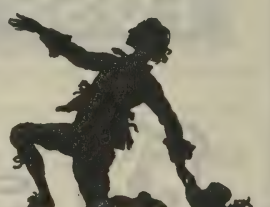

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pupil. It was a touching homage from one who had already proved himself a master by works like "Le Chant de la Cloche," "Wallenstein," "La Symphonie sur un thème montagnard," and who was perhaps at that time better known and more popular than César Franck himself. Since then twenty years have passed, and I still see M. d'Indy as I saw him that evening; and, whatever may happen in the future, his memory for me will be always associated with that of the grand old artist, presiding with his fatherly smile over the little gathering of the faithful.

Of all the characteristics of Franck's fine moral nature, the most remarkable was his religious faith. It must have astonished the artists of his time, who were even more destitute of such a thing than they are now. It made itself felt in some of his followers, especially in those who were near the master's heart, as M. d'Indy was. The religious thought of the latter reflects in some degree the thought of his master; though the shape of that thought may have

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undergone unconscious alteration. I do not know if Franck altogether fits the conception people have of him to-day.

I do not want to introduce personal memories of him here. I knew him well enough to love him, and to catch a glimpse of the beauty and sincerity of his soul; but I did not know him well enough to discover the secrets of his mind. Those who had the happiness of being his intimate friends seem always to represent him as a mystic who shut himself away from the spirit of his time. I hope at some future date one of his friends will publish some of the conversations that he had with him, of which I have heard. But this man who had so strong a faith was also very independent. In his religion he had no doubts; it was the mainspring of his life; though faith in him was much more a matter of feeling than a matter of doctrine. But all was feeling with Franck, and reason made little appeal to him. His religious faith did not disturb his mind, for he did not measure men and their works by its rules; and he would have been incapable of putting together a history of art according to the Bible. This great Catholic had at times a very pagan soul; and he could enjoy without a qualm the musical dilettantism of Renan and the sonorous nihilism of Leconte de Lisle. There were no limits to his vast sympathies. He did not attempt to criticise the thing he loved—understanding was already in his heart. Perhaps he was right. And perhaps there was more trouble

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in the depths of his heart than the valiant serenity of its surface would lead us to believe.

His faith too . . . I know how dangerous it is to interpret a musician's feelings by his music; but how can we do otherwise when we are told by Franck's followers that the expression of the soul is the only end and aim of music? Do we find his faith, as expressed through his music, always full of peace and calm? * I ask those who love that music because they find some of their own sadness reflected there. Who has not felt the secret tragedies that some of his musical passages enfold—those short, characteristically abrupt phrases which seem to rise in supplication to God, and often fall back in sadness and in tears? It is not all light in that soul; but the light that is there does not affect us less because it shines from afar.

Dans un écartement de nuages, qui laisse
Voir au-dessus des mers la céleste allégresse.

And so Franck seems to me to differ from M. d'Indy in that he has not the latter's urgent desire for clearness.

Clearness is the distinguishing quality of M. d'Indy's mind.

* I speak of the passages where he expresses himself freely, and is not interpreting a dramatic situation necessary to his subject, as in that fine symphonic part of the "Redemption," where he describes the triumph of Christ. But even there we find traces of sadness and suffering.—R. R.

† "Through a rift in the clouds, which reveals celestial joy above the deeps."—Ed.

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This love of clearness is the ruling factor of M. d'Indy's artistic nature. And this is the more remarkable, for his nature is far from being a simple one. By his wide musical education and his constant thirst for knowledge he has acquired a very varied and almost contradictory learning. It must be remembered that M. d'Indy is a musician familiar with the music of other countries and other times; all kinds of musical forms are floating in his mind; and he seems sometimes to hesitate between them. . . . He is not one of those egotistic geniuses whose thoughts are fixed on his own interests, nor has he one of those carnivorous minds that sees nothing, looks for nothing, and relishes nothing, unless it may be afterwards useful to it. His sympathies are readily with others, he is happy in giving homage to their greatness, and quick to appreciate their

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charm. He speaks somewhere of the "irresistible need of transformation" that every artist feels. But in order to escape being overwhelmed by conflicting elements and interests, one should have great force of feeling or will, in order to be able to eliminate what is not necessary, and choose out and transform what is. M. d'Indy eliminates hardly anything; he makes use of it. In his music he exercises the qualities of an army general: understanding of his purpose and the patience to attain it, a perfect knowledge of the means at his disposal, the spirit of order, and command over his work and himself. Despite the variety of the materials he employs, the whole is always clear. One might almost reproach him with being too clear; he seems to simplify too much.

VINCENT D'INDY.

(From G. Jean-Aubry's "French Music of To-day": Translated by Edwin Evans.)*

Dignity becomes music. The pursuit of a dream whose melancholy is enhanced by the feeling of being out of its own environment, and which carries within itself the regret of so many silent ancestors, of so many racial memories, and of mysterious words comprehensible only to his own advertence. A homesick aristocrat without disdain,

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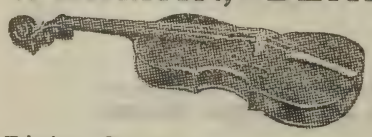
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he deplores the present time, is surprised that it should be his own, and pursues his work with faith.

Intimately bound to his forefathers and to his native Cévennes, the respect of traditions established itself in strength only to enable his mere existence to prove the vanity of tradition according to academic dogma.

No official sanction attended the first efforts of this tenacity of purpose. None would have enhanced its nobility.

The roots of this mind go far beyond the Italianism of the Conservatories. Of what use would so futile a tutor have been to such an oak?

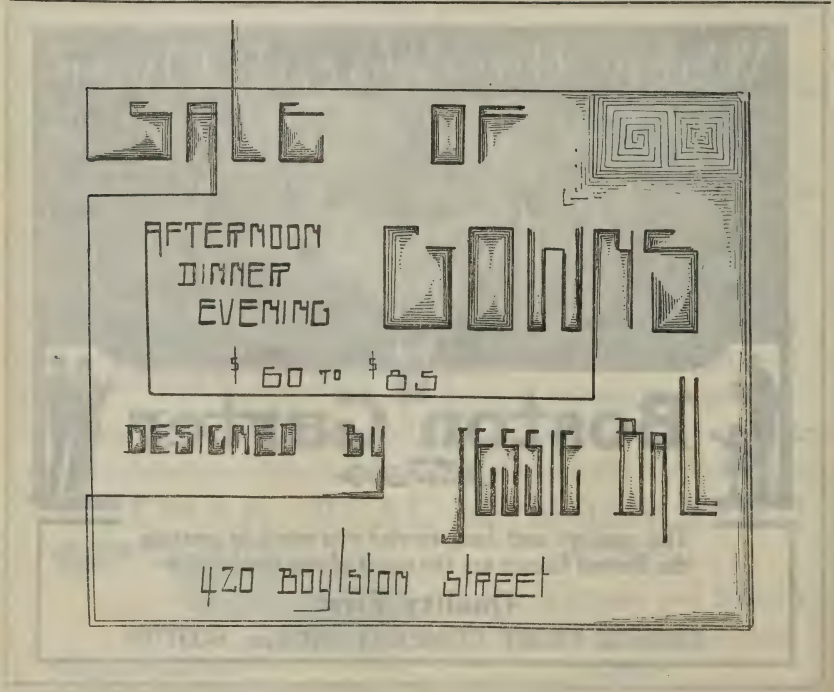
A certain ruggedness of character, a hunger for solidity, first drew him towards German culture, as much in literature as in music. It was an injustice at the time to observe in this only imitation or bondage. It was an essential sympathy, a search for equivalency. In this unconscious deviation, the logic of attraction was in operation. . . .

At the same time his inclination towards large orchestral masses, towards the power of the symphony and the concentration of the lyric drama, urged him quite naturally to the study of the reforming genius who was already the author of "Parsifal"; and by an inevitable attraction, the obsession of the Bayreuth master made itself felt by this ardent and sombre mind, full at the same time of discipline and revolt. . . . But the brain alone was at work, and the Wagnerian influence or attraction could not entirely satisfy a

sensibility that was the more durable and acute for screening itself behind this desire for knowledge, this preoccupation with technic, this aspiration towards an original form to which he could attain only by becoming profoundly conscious of himself. Perhaps these ardent, sombre souls, wholly animated by an inner fire and by violence exerted upon themselves, reveal themselves only in contact with gentleness.

At the approach of César Franck the personal inspiration of Vincent d'Indy emerged entirely. Then the keen, pungent scent of his home in the Cévennes deeply impregnated with a strong emotion the noble succession of his compositions. It was much less an influence than a meeting face to face. The influence of César Franck affects in d'Indy not so much the writing in the works, as the moral atmosphere in which they live. It diverts the author of the "Chant de la Cloche" from the often indigestible and doubtful æsthetic theories of the Bayreuth master, in order to replunge him in the very source of his least sentiments: the native soil, the ancestral influences which inevitably constitute the essentials of every personality.

César Franck was not concerned with impressing his mould upon soft wax that had no future destiny, but by the contagion of his serenity he delivered from their disturbing uncertainties the consciences that had rallied to him. Henceforth the mind of the composer has found itself, and the "Symphonie sur un thème montagnard" proves his own recognition of his own antecedents and the



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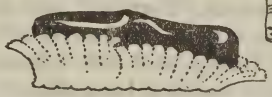

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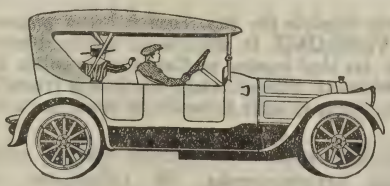

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undeniable indices of his personality, rooted in the rugged and massive Cévennes. From that moment the homesickness of this soul from the Cévennes will constitute his real and profound originality. . . . Thus the best of him was in himself. His labor in search of his own genius, in directing itself to his native country, revealed the soul which animated both. . . .

His nostalgia is rugged and melancholy, but proud and dignified. In his music it raises itself, with soul refreshed, and dignified. Yet he does not disdain action, and does not shut himself up in his concern with a past that is forever abolished. Action always arouses him, and his taste for lyric drama is but one form of such incitement. He alone of the Franckist generation had truly the love of the theatre. . . . Henri Duparc once said with some reason: "In France we have too great a love for dramatic music. Dramatic music is an extension and inferior species which does not allow the artist to express himself directly, to reveal freely the beautiful soul, the great soul that he ought to be, at the risk of being nothing." Neither in "Fervaal" nor in "L'Étranger" has the dramatic nature of the music prevented d'Indy's strong character from expressing itself freely, and this robust and proud soul, sure of its skill, speaks there a moving language.

In his works, in his writings, in his sentiments is displayed a constant feeling of grandeur that puts fear into our contemporary meannesses wherever they encounter it. When he is aroused to action, it is to defend or impose, not his own works, but those of the past which he considers the most worthy to put before the

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musicians of his day as models and the modern works which are doubly dear to him for their own beauty and for the ties which bound him to those who created them and are no more: César Franck, Castillon, Guillaume Lekeu, Ernest Chausson, Charles Bordes. . . . He will write in turn a standard work on César Franck, an ardent book on Beethoven, as readily as on the morrow of the production of "Pelléas et Mélisande," he wrote one of the most penetrating, accurate, and just articles upon Debussy and his tendencies.

Such application and such perspicacity are proof of a high conscience. One may not appreciate all its expressions or all its features. One may even tolerate with regret this or that of its aspects. But it is impossible not to honor this proud, melancholy, and lofty mind.

The present is not always constituted to satisfy him, but his faith preserves for him an untroubled future. He does not disdain the time he lives in, but is a little remote from it, as if he pursued a dream, or distant memories amid which our presence gives him a sensation of incongruity. He is grave, as if feeling the weight of a moral solitude which is the heavier the more numerous the admirers by whom he is surrounded; he maintains in this thoughts, in his reserves, and even in his kindliness, an obsession, as it were, whose nature one is not tempted to unravel, so innate does one feel it to be; and in the music of to-day he is dignified and serene; with

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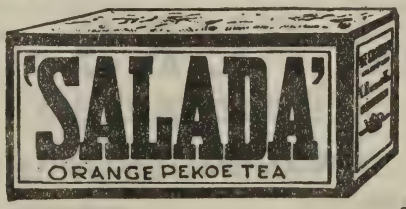

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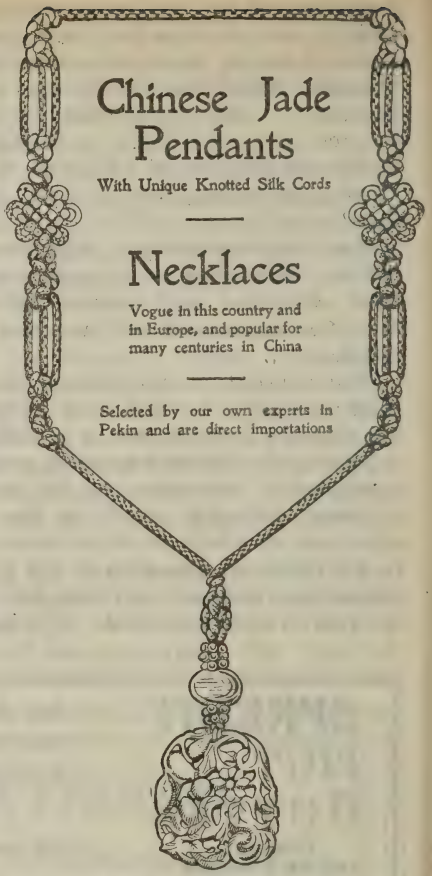

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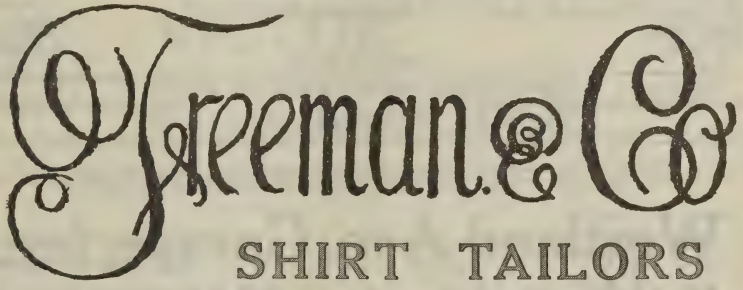
something in and about him that is somewhat like an exiled monarch.

Of this gravity and this vigorous conscience is born an authority that is, as it were, involuntary, and the more assured.

In this intellect there is a feeling of command. There are none in whom he does not command at least respect.

Mr. Fritz Kreisler was born at Vienna, February 2, 1875. He began to play the violin when he was four years old, and two years later he played a concerto by Rode at a concert in which Patti sang. A pupil of Hellmesberger, he took the first prize at the Vienna Conservatory when he was ten years old. Then he went to the Paris Conservatory, studied under Massart, and in 1887 received, with Miss Gauthier and Messrs. Wondra, Pellenc, Rinuccini, the first prize for violin playing. He played at a Pasdeloup concert, then he went a-journeying. He appeared for the first time in Boston, November 9, 1888, in Music Hall, with Mr. Rosenthal, the pianist. "Master" Kreisler then played Mendelssohn's Concerto. Walter Damrosch led the orchestra. The boy in company with Mr. Rosenthal gave recitals in Bumstead Hall, December 17, 18, 19. He returned to Paris, studied again with Massart and with Godard and Delibes. He lived for two years in Italy, went home and did military service, and reappeared as a virtuoso in German cities in



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1899. He again visited the United States in 1900, and gave his first recital in Boston, December 18, in Steinert Hall.

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1910, April 9, Tschaikowsky's Concerto.
1912, November 23, Beethoven's Concerto.
1913, November 29, Mozart's Concerto in D major, No. 4, and Viotti's Concerto in A minor, No. 22.
1915, January 2, Mendelssohn's Concerto.
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Nocturne, Op. 32, No. 2	Chopin
Mazurka, Op. 41, No. 1	Chopin
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Concerto in D major for Violin, Op. 61 . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, promo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé, et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passageway" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these

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Beethoven, often behindhand in finishing compositions for solo players—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal. Clement played it at the concert *a vista.*

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons. It is introduced by four taps of the kettledrums (on D).* After the first phrase there

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers long before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme. There is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored. The theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondò, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

A letter from Professor Hugo Heermann, of the Geneva Conservatory, relating to violin cadenzas has been printed in the *Musical Courier* of New York. He named nine musicians who have written long cadenzas to Beethoven's concerto,—Laub, Singer, David, Vieuxtemps, Molique, Hellmesberger, Saint-Saëns, Wieniawski, Auer. He

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might have named other cadenzas, as the one written by Mr. Kreisler. Professor Heermann related that when Brahms wished him to play his concerto and he, Heermann, asked whether he should invent a cadenza for it, Brahms replied, "Well, a little one will suffice." "Some years later," Heermann continued, "when I was asked to play the concerto at a Philharmonic concert in Vienna, where Brahms lived, I asked him to let me play it with him before the concert. He agreed with pleasure and I benefited by his accompanying, which, however, was not of the best in the tuttis. When he noticed that I played a longer cadenza this time, he showed his dislike for long cadenzas at the close of the first movement by closing the music book, saying, 'We don't wish to play the next movement, for there is no cadenza in it.'"

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This is the first symphony that Mr. Converse has written, with the exception of a student work, of which the first movement was performed in Boston at a Symphony concert conducted by Mr. Gericke, January 14, 1899.

This Symphony in C minor was written in the summer and fall of 1919 at Lake Sunapee, New Hampshire, and at Westwood. The sketch was begun about the middle of August and completed in November. The orchestration was completed in December.

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* * *

These compositions of Mr. Converse have been played in Boston at concerts of the Boston Symphony Orchestra. Those played for the first time are starred.

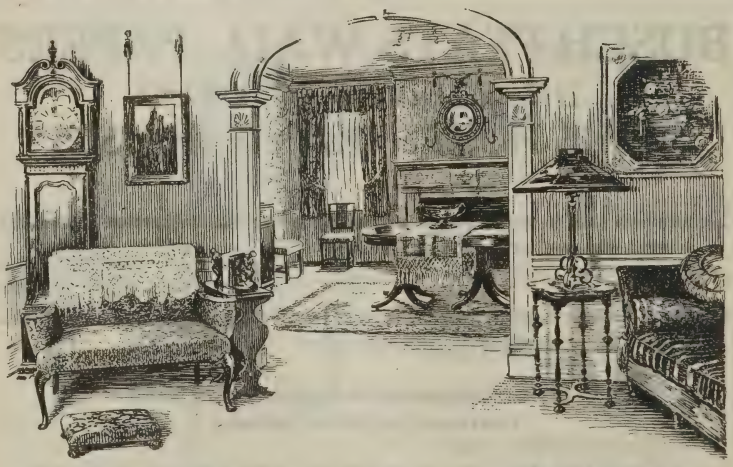
1899, January 14, first movement of Symphony in D minor, Op. 7 (first time in Boston); first performance at the Munich Hoch-Schule, July 14, 1898.

1900, December 22, "The Festival of Pan," Romance for Orchestra, Op. 9.*

1903, April 11, "Endymion's Narrative," Romance for Orchestra, Op. 10.*

1905, January 21, Two Poems, "Night" and "Day," for Pianoforte and Orchestra, Op. 11* (suggested by Walt Whitman), Mr. Gebhard pianist.

1906, March 3, "La Belle Dame sans merci" (after the poem of Keats), Ballade for Baritone Solo and Orchestra, Op. 12 (Mr. Bispham baritone) first public performance in Boston); first performance by the Boston Symphony Orchestra at Providence, R.I., March 1, 1906.



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1907, January 26, "The Mystic Trumpeter," Orchestral Fantasy, after the poem by Walt Whitman, Op. 19 (first time in Boston); first performance by the Philadelphia Orchestra at Philadelphia, March 3, 1905.

1908, March 7, "Jeanne d' Arc," Dramatic Scenes for Orchestra, Op. 23. From the music written for Percy Mackaye's drama produced by Miss Marlowe and Mr. Sothern (Philadelphia, October 15, 1906; Boston, January 1, 1907.) The Suite was played in Boston at a Jordan Hall orchestral concert, January 10, 1907, and afterwards revised.

1910, April 9, "Endymion's Narrative."

1912, February 10, "Ormazd, Symphonic Poem"; first performance by the St. Louis Symphony Orchestra, January 26, 1912.

1915, March 6, "Ormazd."

1917, April 27, "Ave atque Vale," Tone Poem for Orchestra; first performance by the St. Louis Symphony Orchestra, January 26, 1917.

1918, December 13, "The Mystic Trumpeter."

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Mr. Jean Bedetti, violoncellist, was born at Lyons, France, on December 18, 1883. At the Lyons Conservatory of Music he took violoncello lessons of his father. He made his first appearance in public at a theatre in Lyons when he was eleven years old, and played Davidoff's concerto. He studied at the Paris Conservatory, where he was awarded a second prize in 1901, and a first prize in 1902, when a first prize was awarded also to Mlle. Clément. Mr. Bedetti's teacher was Jules Loeb.* Mlle. Clément, a pupil of Cros Sainte-Ange, was named first. This action on the part of the jury was severely censured by leading critics. Having played in chamber-music clubs, Mr. Bedetti became the first violoncellist of the Opéra-Comique orchestra in 1904. In 1908 he was appointed first violoncellist of the Colonne Orchestra, playing in turn under Messrs. Colonne, Pierné, and Monteux. He has given recitals in French cities, also in England, Belgium, Spain, and Switzerland. Called to the colors in the French mobilization of August 2, 1914, he served actively at the front for eighteen months. Since his arrival in Boston he has played at club and subscription concerts; as at Miss Terry's concert, at the Copley-Plaza, January 19, 1920.

* Jules Léopold Loeb was born at Strasbourg, May 13, 1852. Studying at the Paris Conservatory, he took a first prize in 1872. He became a member of the Opéra orchestra in 1873, and was afterwards the solo violoncellist at the Opéra and at the Conservatory concerts. He was a member of The Marsick Quartet and of Philipp's Society of Wind Instruments and Strings. In 1900 he was appointed Professor at the Paris Conservatory.

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Concerto for Violoncello, with Orchestral Accompaniment, A minor, Op. 129 . . . . . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it. The month before he composed a concerto for violoncello that pleased me very much. It appears to me to be written in true violoncello style."

The unknown work was the Symphony in E-flat major.

Mme. Schumann wrote again about the concerto, October 11, 1851: "I have played Robert's violoncello concerto again and thus procured for myself a truly musical and happy hour. The romantic quality, the flight, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are, indeed, wholly ravishing, and what euphony and deep sentiment are in all the melodic passages!"

The concerto was sketched at Düsseldorf between the 10th and 16th of October, 1850; the instrumentation was completed October 24 of the same year; the concerto was published at Leipsic in August, 1854.

The first performance was probably the one in the hall of the

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Royal Conservatory, Leipsic, June 9, 1860, at an evening concert in commemoration of the fiftieth birthday of the composer. The solo violoncellist was Ludwig Ebert,* ducal chamber virtuoso at Oldenburg.

Schumann wrote Dr. Härtel on November 1, 1852, that the concerto was ready for publication. He had introduced the work in the sketch of a programme for the tenth subscription concert to be given at Düsseldorf, May 20, 1852. He was busied in correcting proofs of the concerto in February, 1854.

The concerto was announced for a Gewandhaus subscription concert at Leipsic, December 18, 1862, and it excited doubt at the rehearsal. It was not performed, and Franz Neruda, the violoncellist, substituted a concertino by Servais. David Popper and Bernhard Cossmann were among the first to make Schumann's concerto familiar: the former at Breslau, December 10, 1867, and Löwenberg, December 15, 1867; the latter at Moscow, December 14, 1867.

Fritz Giese played the concerto at a concert of the Boston Sym-

* Ebert was born April 13, 1834, at Kladrau, Bohemia, and he studied at the Conservatory in Prague. He was first violoncellist at Oldenburg from 1854 to 1874, and afterwards teacher at the Cologne Conservatory until 1888. With Heubner he founded the Coblenz Conservatory of Music. He was a member of the Heckmann Quartet, 1875–78. He composed pieces for his instrument.

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phony Orchestra in Boston, February 4, 1888; Leo Schulz, March 7, 1896; Alwin Schroeder, October 8, 1916, at a concert in commemoration of the one hundredth anniversary of Schumann's birth.

* * *

The first movement, Nicht zu schnell (not too fast), A minor, 4-4, opens with four measures of sustained harmony in the wood-wind instruments with chords, pizzicato for the strings. The first theme is then given to the solo violoncello with accompaniment of strings, and it is developed. The full orchestra plays the first subsidiary theme forte. The violoncello has the second theme, C major, and then has brilliant passage-work which leads into the free fantasia. The third part of the movement begins in an orthodox manner with the return of the first theme. The second theme returns in A major. A short orchestral coda leads to a recitative for the solo violoncello, and the second movement is thus connected.

The second movement, Langsam (slow), F major, 4-4, is a romanza

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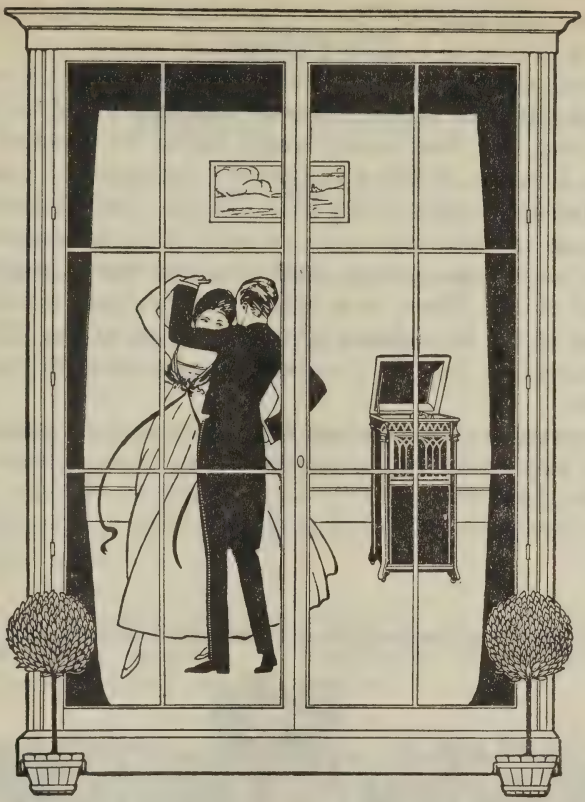

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for the solo instrument. There is one song theme, accompanied by the strings, with here and there a note for wood-wind instruments. Phrases of recitative lead to the next movement.

The third movement, Sehr lebhaft (very lively), A minor, 2-4, opens with passages between the solo violoncello and the orchestra. After a tutti, the first theme, which begins in C major and then goes into A minor, is given to the solo instrument. Passage-work leads to the appearance of the second theme (solo violoncello), and figures from the first theme are introduced in the accompaniment. There is more passage-work, and the first theme returns as an orchestral tutti. There is a short free fantasia which leads to the return of the first theme at the beginning of the third part of the movement. There is a coda with passage-work for the solo violoncello.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and solo violoncello.

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"La Grande Pâque Russe" ("The Russian Easter"); Overture on Themes of the Russian Church, Op. 36.

Nicholas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakoff wrote this overture in 1888. It was not published until 1890.

The score, dedicated to the memory of Moussorgsky and Borodin, calls for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, Glockenspiel, triangle, cymbals, bass drum, tam-tam, harp; first violins, 20-12; second violins, 18-10; violas, 14-8; violoncellos, 12-8; double-basses, 10-6.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra on October 23, 1897, Emil Pauer conductor. The programme also comprised: Gernsheim's violin concerto in D major (first time in Boston), I. Schnitzler violinist; Schumann's Symphony No. 1; Tschaikowsky's Italian Capriccio (first time in Boston).

A programme in Russian and French is printed on a fly-leaf of

* This date is given in the catalogue of Belaïeff, the Russian publishing-house. One or two music lexicons give May 21.

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the score: two verses from Psalm LXVII., six verses from the sixteenth chapter of the Gospel according to Mark, and further matter written by the composer. The Biblical quotations are given in the old Slavonic tongue, which is still used in the Russian liturgy. Rimsky-Korsakoff's part of the programme is in modern Russian. The French version of Psalm LXVII. states that it is a translation of the Septuagint adopted by the Russian Church; this Psalm therein is numbered LXVII. In the King James English version it is LXVIII.

Let God arise, let his enemies be scattered:
Let them also that hate him, flee before him.
As smoke is driven away, so drive them away:
As wax melteth before the fire,
So let the wicked perish at the presence of God.—*Psalm LXVII.*

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun: And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? (And when they looked, they saw that the stone was rolled away) for it was very great. And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted; ye seek Jesus of Nazareth, which was crucified: he is risen.—ST. MARK, XVI.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

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"Resurrexit!" sing the choirs of Angels in heaven, to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles to the chiming of triumphant bells.

The overture begins with an Introduction (Lento mystico, D minor, 5-2 time) in which a melody of the Russian Church is given to the wood-wind. The strings take it up. A cadenza for the solo violin leads to a section in which the solo violoncello repeats a phrase. The opening chant is now given to the trombones. Strings answer antiphonally. The solo violin has another cadenza, Andante lugubre, sempre alla breve. A portion of the chant is developed.

The main body of the overture, Allegro agitato, D minor, 2-2, begins with the exposition and development of the first theme, which is taken from the ecclesiastical melody of the Introduction, first in the strings and clarinet, then in a steadily fuller orchestra. The second theme, Poco più sostenuto e tranquillo, E minor, is allotted to the violins (two of them in *altissimo* play harmonics) against repeated chords in the wood-wind and a triplet figure for the harp. A call is sounded by horns and trumpets. A new section follows with much work for percussion instruments. "Note the imitation of a deep-toned bell in the gong." There is a church-like

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return of the second theme in the wood-wind, and then a recitative, Maestoso, for the trombone, accompanied by sustained harmonies for the violoncellos and double-basses. The first theme reappears. There is the customary recapitulation section, more extended, with very different instrumentation. The coda is long. At the end the second theme is sounded vigorously by trombones and lower strings.

When the overture was played in 1897 Mr. Apthorp wrote: "As far as this overture can be considered to adhere to the traditional form, its form is that of the sonatina, rather than of the sonata; there is no free fantasia proper. But the development assumes, from the beginning, so much of the character of working-out that the form loses whatever of elementary simplicity might be taken to be implied in the term sonatina. Upon the whole the development is very free."

*
* *

These compositions of Rimsky-Korsakoff have been performed in Boston at concerts of the Boston Symphony Orchestra. First performances are starred.

1897, April 17, "Scheherazade"*; October 23, "The Russian Easter"*; December 11, "Scheherazade."
1898, March 12, "Antar."*
1900, January 13, "Scheherazade."

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1906, November 24, Overture to "The Betrothed of the Tsar."
1908, February 15, Caprice on Spanish Themes*; October 17, "Scheherazade" (in memory of the composer).
1910, January 1, Caprice on Spanish Themes.
1911, November 18, "Scheherazade."
1913, April 5, "Antar."
1914, March 28, Caprice on Spanish Themes.
1915, November 12, "Antar"; December 31, Caprice on Spanish Themes.
1916, April 28, Overture to "The Betrothed of the Tsar"; November 10, "Scheherazade."
1918, November 15, Caprice on Spanish Themes.
1919, January 3, "Antar"; February 21, "Scheherazade"; March 14, "Sadko."

* * *

	Times
"Scheherazade" (1897–1919)	8
"The Russian Easter" (1897–)	1
"Antar" (1898–1919)	4
Overture, "The Betrothed of the Tsar" (1902–1916)	4
"Sadko" (1905–1919)	2
Caprice on Spanish Themes (1908–1918)	5
	24

* * *

The Quintet for flute, clarinet, horn, bassoon, and pianoforte, a posthumous work, was played in Boston at a concert of the Longy Club, November 20, 1911.

The music of "Scheherazade" was used for the ballet "Scheherazade" in one act produced by Gertrude Hoffman at the Shubert Theatre, Boston, February 19, 1912. The orchestra was led by Max Hoffmann.

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The ballet was performed at the Boston Opera House by Serge de Diaghileff's Ballet Russe on January 31, 1916. The chief dancers were Mme. Revalles, Zobeide; Miss Wasilewska, the odalisque; Mr. Bolm, the negro favorite; Mr. Cechetti, the chief eunuch; and Messrs. Grigorieff and Jazwinski, the royal brothers. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters. Mr. Monteux conducted.

When "Scheherazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian ballet troop, Mme. Rimsky-Korsakoff protested violently against the disarrangement of her husband's music.

Rimsky-Korsakoff's "Coq d'Or" was produced at the Boston Opera House by the Metropolitan Opera Company, April 26, 1918. Singers: Mmes. Garrison, Sparkes, Harvard, Messrs. Diaz, Didur, Audisio, Ruysdael, Reschiglian. Pantomimists: Mmes. Rosina Galli and Queenie Smith; Messrs. Bolm, Bonfiglio, Hall, Bartik, Joucelli. Mr. Monteux conducted.

Rimsky-Korsakoff studied at the Naval Institute in Petrograd, which he entered in 1856. Even then he gave much time to music. He studied the violoncello with Ulich and the pianoforte with Fedor Kanillé. He was an officer in the marine service of Russia until 1873, according to some biographers, but a contributor to *Musical America,* who talked with Rimsky-Korsakoff, says that the resignation took place in 1868. The composer gave this account of his adventures in the United States during a three years' cruise (1862–

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65): "I arrived in New York on the Cruiser *Almas* in October, 1863, and remained until April, 1864, for the reason that the political friction between England and Russia was so acute that a war was expected at any moment.* We were afraid of being held up by the English fleet and therefore decided to spend the Winter in the New World. While in New York I was anxious to hear something of the original American national music, the war songs and dances of the Indians, but all my efforts in this respect failed, because no one knew anything about Indian music. While sightseeing at Niagara I was told that not far from the Hudson River, along which we made the trip on a steamer, were Indian reservations, and at once I decided to visit them with a certain Mr. Thompson from New York, whom I had met several weeks previously and who was hospitable enough to yield to my request. The reservation of the Indians was a considerable distance from the stopping place of the steamer, so that we made a trip of a day on a coach to our destination. But all we got for our troubles was the music of an Indian war dance, which served as a suggestion for the ballet of my first opera, 'Maid of Pskoff,' which I started to write in New York.

* The statement has often been made that Russian warships were sent to New York as an act of friendliness towards the North and a warning to England and France. —Ed.

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He wrote his first symphony, the first written in Russia, according to Riemann's Musik-Lexicon, when he was a midshipman. (Others give the date 1865). It was in 1861 that he began the serious study of music with Mily Balakireff. He was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. It was written in that year and composed "in the same strict national Russian spirit as his opera, 'Maid of Pskoff.' As his opera pictured Ivan the Terrible in a true but shocking

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light it was considered unsuitable for the Imperial Opera, while the private opera companies in Moscow and in the provinces were afraid to accept what might be prohibited by the police." In 1868 he composed "Antar," and until 1871 studied and supported himself by giving music lessons. We quote again from *Musical America:* "This was the most adventurous period of my life. Associating with students, workingmen, poor artists and vagabonds, I learned the very depths of human miseries and got the first impulse of my best creations. I learned to realize the power of legends and fairy tales and these became the subjects of my later operas. When, in 1871, Mr. Azatchevsky was appointed director of the Imperial Conservatory he came to me with a proposition to be a professor of instrumental music and the conductor of the orchestra class.* I was so surprised at such a proposal that I did not believe in it, taking it for a mere joke, for I had no practical training for such a position, nor had I any documents as to my ability excepting my two symphonies and the unproduced opera. I told Balakireff and Moussorgsky, however, and both advised me to accept the offer at once, for it would not only give me standing but make me inde-

* The biographers say that he was appointed "professor of composition" in 1871.—Ed.

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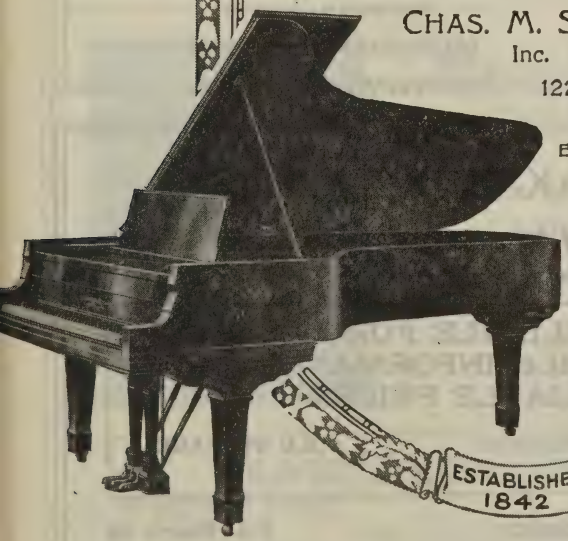

ESTABLISHED 1842

pendent in a material sense. This proved to be good advice and thus I became a scholar in music."

He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterwards led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at Petrograd, December 8, 1900, and at Moscow, January 1, 1901.

Rimsky-Korsakoff married in 1873 Nadedja Nicholaevna Pourgold, a pianist of distinction, an arranger of orchestral scores for the pianoforte, a fascinating woman then twenty years old.

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the director of the Conservatory protest-

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ing against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory. The only member of the directorial Committee who had by nature and training a right to his office, Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kotschei," was produced in Petrograd at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance. For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905. In the fall of 1905 Glazounoff was elected director of the Conservatory and Rimsky-Korsakoff was reinstated.

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In 1907 Rimsky-Korsakoff was present at the "Five Historical Russian Concerts" at Paris (May 16, 19, 23, 26, 30), when his "Christmas Night" symphonic poem, Prelude and two songs from "Snegourotchka," "Tsar Saltan" suite, and the submarine scene from the opera "Sadko" were performed, and he then conducted his works. (The regular conductors of the series were Messrs. Nikisch and Chevillard.) In the fall of 1907 he was chosen corresponding member of the Académie des Beaux-Arts, to take the place vacated by the death of Grieg.

The contributor to *Musical America* also wrote that Rimsky-Korsakoff usually spent his winters in Petrograd and his summers somewhere in the country.

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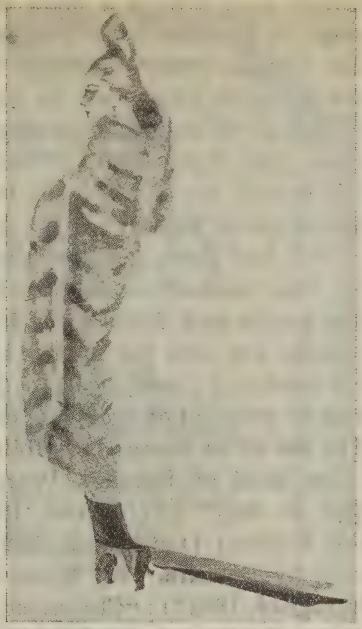

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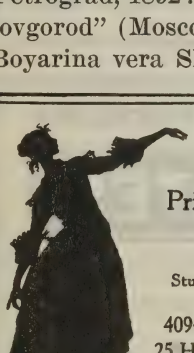
convent, were always a place of rest and inspiration to him. Although he became more academic in his middle age, at the time when Tschaikowsky's example somehow influenced him, yet in his later years he came back to the views of his youth and admitted that Balakireff and Moussorgsky were, after all, superior to Tschaikowsky and Rubinstein. When, in 1906, I met him for the last time, he told me of his great love of rural life and admiration of the example of Tolstoy:—

"'If I had been younger I would not have had anything to do with this commercial civilization,' he said. 'I despise it, for it ruins genius and debases the human race. It grieves me that my creations are sold for money to those who can afford to pay but must remain a closed book to the masses, simply because they are slaves of political or economic conditions.'"

The list of his operas is as follows:—

"The Maid of Pskoff" (Petrograd, 1873, revised in 1904); "A Night in May" (Petrograd, 1880, 1894); "Snegourotchka" (The Snow Maiden) (Petrograd, 1882); "Mlada," ballet opera, originally an act by Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each (Petrograd, 1892?); "Christmas Eve" (Petrograd, 1895); "Sadko of Novgorod" (Moscow, 1897); "Mozart and Salieri" (Moscow, 1899?); "Boyarina vera Sheloga," prologue to "The Maid of Pskoff" (Mos-



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cow, 1899); "The Bride of the Tsar" (Moscow, 1899); "The Tale of the Tsar Saltan" (Moscow, 1900); "Servilia" (Petrograd, 1902); "Kostchei, the Immortal" (Moscow, 1902); "Pan Voyvode" (Petrograd, 1905); "The Legend of the Invisible City of Kitesch and the Maiden Fevronia" (Petrograd, 1907); "Zolotoi Pietouchok" (1909).

His chief works besides those already mentioned are a Fantasia on Servian themes for orchestra, Op. 6; Overture on Russian themes for orchestra, Op. 28; Fairy Tale for orchestra, Op. 29; Concerto in C-sharp minor (to the memory of Liszt) for pianoforte and orchestra, Op. 30; Symphoniette in A minor on Russian themes for orchestra, Op. 31; Symphony No. 3, in C major, Op. 32; Concert Fantasia on Russian themes for violin and orchestra, Op. 33; Serenade for violoncello with pianoforte, Op. 37; "By the Grave," prelude for orchestra, Op. 61; Russian Song for orchestra (chorus *ad lib.*), Op. 62; string quartet, F major, Op. 12; string sextet, A major (MS.); and other chamber music, as a quintet for pianoforte

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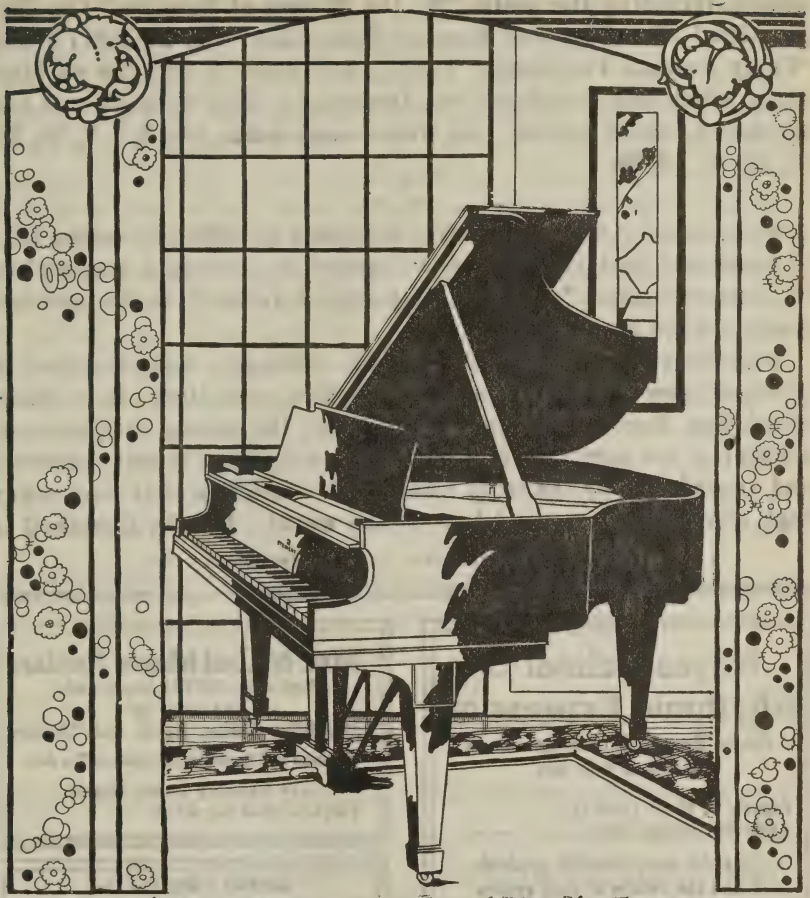

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* * *

Tschaikowsky wrote to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a colossal masterpiece of instrumentation * and you may regard yourself as the greatest master of the present day."

Tschaikowsky's admiration for his colleague was, however, a plant of slow growth. He wrote to Mrs. von Meck, in a letter dated San Remo, January 5, 1878: "All the young composers of Petrograd are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is

* These words are italicized in the original letter.—Ed.

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(of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing less than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then

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do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade," his "Capriccio Espagnol," and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He

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wrote in his diary of 1887: "I read Korsakoff's 'Snegourotchka,' * and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited Petrograd in 1867 and made his first public appearance as a conductor at a concert in aid of the famine fund (March 2). He led the Dances from is own "Voyvode," and Rimsky-Korsakoff's "Serbian" Fantasia was on the programme. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-Korsakoff (Nadedja Pourgold) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement en pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting Petrograd again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-

* "The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at Petrograd in March, 1882. It was performed at Paris, May 22, 1908, at the Opéra-Comique.

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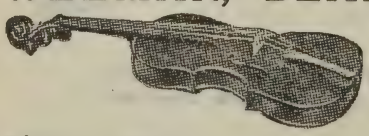
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Korsakoff's," he wrote, "the whole party nearly tore me to pieces, and Mme. Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowsky writing to Rimsky-Korsakoff from Moscow, September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know how to express all my respect for your artistic temperament. How small, poor, self-satisfied, and naïve I feel in comparison with you! I am a mere *artisan* in composition, but you will be an *artist,* in the fullest sense of the word. I hope you will not take these remarks as flattery. I am really convinced that with your immense gifts—and the ideal conscientiousness with which you approach your work—you will produce music that must far surpass all which so far has been composed in Russia. I await your ten fugues with keen impatience. As it will be almost impossible for me to go to Petrograd for some time to come, I beg you to rejoice my heart by sending them as soon as possible. I will

study them thoroughly and give you my opinion in detail. . . . I should very much like to know how the decision upon the merits of the (opera) scores will go. I hope you may be a member of the committee. The fear of being rejected—that is to say, not only losing the prize, but with it all possibility of seeing my 'Vakoula' performed—worries me very much."

He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from Bülow, enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantaisies, which make up the breezy and ethereal whole.' The same critic discovered in the finale 'syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance Bülow was obliged to repeat *the entire finale!* Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera

* It will be remembered that the first performance of Tschaikowsky's pianoforte concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—Ed.

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will carry off the prize. To my mind the operas sent in bear witness to a very poor state of things as regards music here. . . . Except your work, I do not consider there is one fit to receive the prize or to be performed in public."

Tschaikowsky wrote to his colleague, October 11, 1876: "I know how your quartet improves on acquaintance. The first movement is simply delicious and ideal as to form. It might serve as a pattern of purity of style. The andante is a little dry, but just on that account very characteristic—as reminiscent of the days of powder and patches. The scherzo is very lively, piquant, and must sound well. As to the finale, I freely confess that it in no wise pleases me, although I acknowledge that it may do so when I hear it, and then I may find the obtrusive rhythm of the chief theme less frightfully unbearable. I consider you are at present in a transition period, in a stage of fermentation; and no one knows what you are capable of doing. With your talents and your *character* you may achieve immense results. As I have said, the first movement is a pattern of virginal purity of style. It has something of Mozart's beauty and unaffectedness." This was the String Quartet in F major, Op. 12.

We have quoted these excerpts to show Tschaikowsky's opinion

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of Rimsky-Korsakoff and his works before he wrote to Mrs. von Meck his famous characterization of the "Invincible Band."

He wrote to Rimsky-Korsakoff afterwards from Maidanovo, April 18, 1885: "Since I saw you last I have had so much to get through in a hurry that I could not spare time for a thorough revision of your primer." This was Rimsky-Korsakoff's Treatise on Harmony (translated into German by Hans Schmidt). The original edition was published in 1886; the third, in Russian, in 1893. "But now and again I cast a glance at it, and jotted down my remarks on some loose sheets. To-day, having finished my revision of the first chapter, I wanted to send you these notes, and read them through again. Then I hesitated: should I send them or not? All through my criticism of your book ran a vein of irritation, a grudging spirit, even an unintentional suspicion of hostility towards you. I was afraid the mordant bitterness of my observations might hurt your feelings. Whence this virulence? I cannot say. I think my old hatred of teaching harmony crops up here,—a hatred which partly springs from a consciousness that our present theories are untenable, while at the same time it is impossible to build up new ones, and partly from the peculiarity of my musical temperament, which lacks the power of imparting conscientious instruction. For

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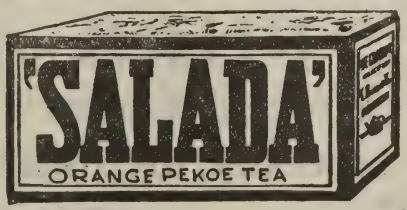

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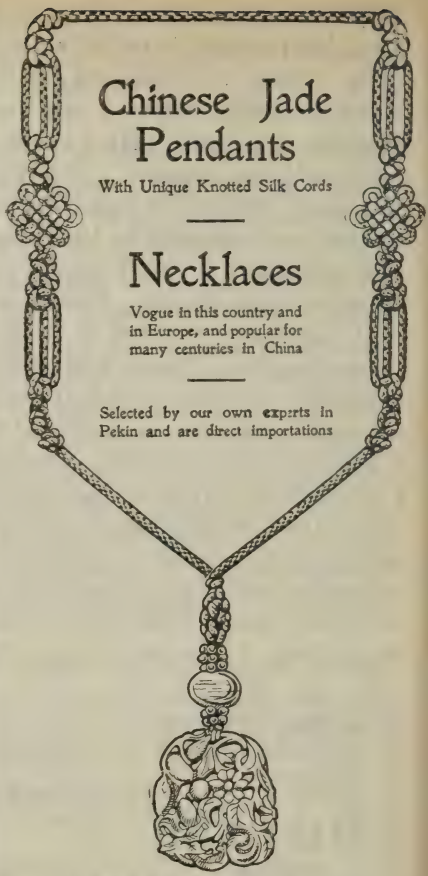

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ten years I taught harmony, and during that time I loathed my classes, my pupils, my text-book, and myself as teacher. The reading of your book reawakened my loathing, and it was this which stirred up all my acrimony and rancour. . . . Dare I hope that you would accept the position of the Director of the Moscow Conservatory, should it be offered you? I can promise you beforehand so to arrange matters that you would have sufficient time for composing, and be spared all the drudgery with which N. Rubinstein was overwhelmed. You would only have the supervision of the musical affairs. Your upright and ideally honorable character, your distinguished gifts both as artist and teacher, warrant my conviction that in you we should find a splendid Director. I should consider myself very fortunate, could I realize this ideal." Rimsky-Korsakoff declined the offer, courteously, but in no uncertain words.

* * *

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give

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himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (Petrograd, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (Petrograd,

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1872) and Moussorgsky's "Khovanschtchina" * (Petrograd, 1886), by the Dramatic Musical New Russian School which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodin have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least my desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Would you like to know what I mean by this expression? A tone-poet is first of all a romanticist who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

* * *

Heinrich Pudor in an essay "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900) wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (Petrograd, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

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An acute study by Jean Marnold, the learned and brilliant critic of the *Mercure de France*, of the New Russian School, was published in that magazine (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, in which art the Russian school has long been distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted; from whom he borrowed many old effects. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true poly-

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phony. The influence of Berlioz and Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an

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absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North and that no one has ever possessed among the 'Five.'" *

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140); "À propos de 'Schéherazade' de Rimsky-Korsakoff," by Émile Vuillermoz, in *Le Courrier Musical* (Paris), February 15, 1905; *Mercure Musical* (Paris), March 15, 1907, pp. 282–284, article by N. D. Bernstein on R.-K.'s opera, "Legend of the Invisible City," etc.; June 15, 1907, pp. 652–656, by Louis Laloy; Alfred Bruneau's "Musiques de Russie et Musiciens de France," pp. 20–25 (Paris, 1903); books about Russian music by Montagu-Nathan and Mrs. Newmarch.

* M. Marnold wrote less enthusiastically about Rimsky-Korsakoff in the *Mercure de France* of September 16, 1908, and then reproached him bitterly for his "pedantic" revision of Moussorgsky's "Boris Godounoff." This essay is included in Marnold's volume, "Musique d'autrefois et d'aujourd'hui," pp. 270–281.

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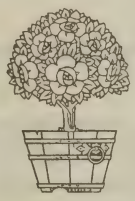

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Symphony in E-flat major, No. 3, "Rhenish," Op. 97.

Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that the "creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say

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Sung by Theo Karle

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which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Reitz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony February 2, 1861.

The symphony was published in October, 1851.

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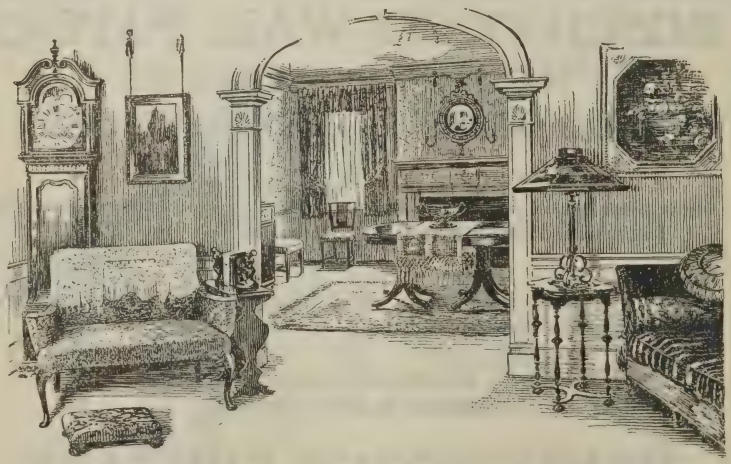
Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, Lebhaft (lively, animated), E-flat major, 3-4,



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begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces towards the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, Sehr mässig (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modi-

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fied version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the violoncellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, Nicht schnell (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, Feierlich, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is an-

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nounced by trombones and horns. This appears augmented, diminished, and afterwards in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Towards the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

* * *

Extracts from William F. Apthorp's analysis, prepared and published when he was editor of these Programme Books, will be of interest to students:—

"The form of the first movement is somewhat irregular. There is, to be sure, a regular first theme—one of those syncopated themes of which Schumann possessed the secret—announced at once by the full orchestra in E-flat major; then a second theme, which enters

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first in the wood-wind (in G minor, modulating to B-flat major); and later on a short chromatic ascending passage, which plays the part of a conclusion-theme, inasmuch as it leads to a cadence in B-flat which is plainly recognizable as the end of the first part of the movement. There is even an incisive figure in eighth-notes near the close of the first theme, which may stand for a first subsidiary. All this seems regular enough, and there is no doubt that the movement is conceived quite in harmony with the spirit of the sonata-form. But, if the themes themselves, the order in which they come, and the keys in which they stand, are closely enough in accordance with smphonic precedent, there is something in Schumann's treatment of them, in the whole character of this first part of the movement, which smacks strongly of novelty and the unconventional. He shows here that, with all his appreciation of the excellences of the sonata-form, and his willingness to follow out its general scheme, it had not quite become a second nature to him, that the impulse of his genius was not always quite consonant with its finer purposes, making him at times ill at ease in its *quasi*-architectural structure, and impelling him ever onward in the direction of free writing. He is so possessed with his puissant first theme—to parts of which his second fits on so nicely that it seems at times to be really part and parcel of it—that he cannot let it go. He keeps

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returning to it, hammering away at it in a way that almost oversteps the bounds of melodic development, and is very nearly of the nature of working-out. The interior impulse is so strong that he cannot wait for his free fantasia. He repeats this largely developed theme all over again, with its subsidiary, before he can prevail upon himself to pass on to his second theme. No sooner has he given us sixteen measures (the smallest regulation pattern) of the latter than he plunges straight back again into his first theme, leading it through new developments. He then merges it in a return of the second theme, but it is not long before he storms away from it once more, taking up the first again before he can make up his mind to reach the conclusion, which comes in almost as an afterthought. There is no repeat to this first part of the movement.

"But, if he has devoted an unusually large part of the first part of the movement to making play with his first theme, his sense for formal equilibrium prompts him to give up the whole first half of his free fantasia to working out the second theme and the first subsidiary; and it is not until this has been done with considerable

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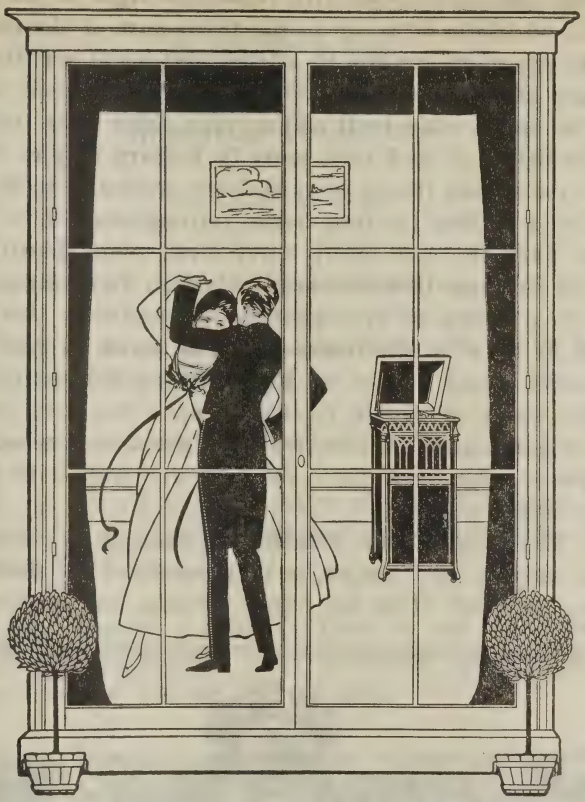

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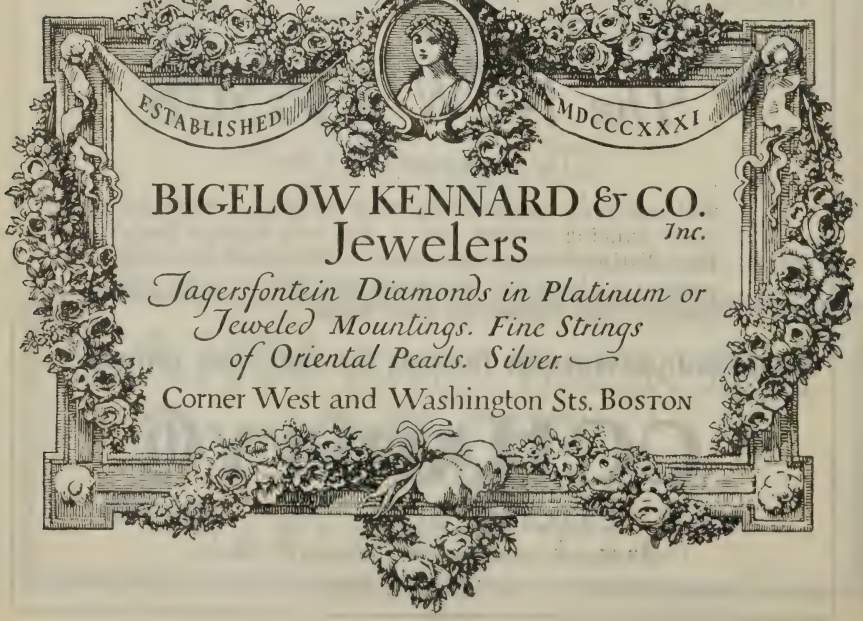
elaboration that he returns with redoubled vigor to his first. The manner in which he leads up to the third part of the movement is one of the grandest strokes in all his orchestral writing: he first brings back his first theme in the bass, in A-flat minor, then passes it on to the upper voice, in B major; then, after some further working-out, he brings it back once more in F-sharp major. Then, by a return to the second theme, he modulates gradually to E-flat minor, when all of a sudden the four horns (strengthened later on by the bassoons, clarinets, and 'celli) burst forth triumphantly in E-flat major with the first theme in augmentation, following up this outbreak with a series of syncopations of absolutely Jovian power, answered in turn by the trumpets. The whole orchestra gathers itself together, and rushes on in ascending chromatic climax to precipitate itself in *double fortissimo* upon the first theme. The third part has begun! This third part, albeit somewhat curtailed, bears quite regular relations to the first, and ends with a short but strenuous coda.

. . . . "The form of the Finale, like that of the Finale in the second symphony, in C major, is very peculiar; all the themes are of a character well fitted for rondo writing, and certain traits of



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the rondo-form are noticeable at different stages of the movement; but the music presents, for the most part, a free development of a large amount of strikingly similar thematic material. Toward the end both the nervous little counter-figure and the stately principal figure of the preceding Cathedral-scene make their appearance. This finale is characterized by great vivacity of style and an essentially Schumannesque energy. But it shows perhaps more convincingly than any of his other finales how impossible it was for Schumann to make himself really at home in the rondo-form, to turn its characteristic traits to the best account, and at the same time write easily and naturally. Here he, to be sure, writes spontaneously and naturally as possible; but only a few suggestive traces of the rondo-form remain. One feels all the while that the rondo was what he really had in mind, but that he could not force his inspiration to flow in that channel."

* * *

This symphony was performed at a Symphony concert on October 8, 1910, in commemoration of the 100th anniversary of Schumann's birth (June 8, 1810). Mr. Fiedler conducted.

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Mr. E. Robert Schmitz was born in Paris, February 8, 1889, of French parents. The father was of an Alsatian family. Mr. Schmitz studied the pianoforte at the Paris Conservatory under the late Louis Diémer. In 1908 he was awarded a first *accessit*; in 1909, the second prize; in 1910, the first prize for pianoforte playing. He gave concerts in Belgium and in Germany in 1910–11. Having played accompaniments for Mmes. Maggie Teyte, Julia Culp, Mysz-Gmeiner, and others, in 1912 he gave recitals of ultra-modern music in Paris. He founded and conducted in Paris the Association des Concerts Schmitz. He thus brought out orchestral and choral works by Milhaud, P. Le Flem, O. Klemperer, and others. In 1913 he was the first to play Schönberg's music for the "S. M. I." Active as pianist and conductor, associated in his concerts with leading composers and musicians, he joined the French colors August 19, 1914, and served for three years and two months. He was wounded slightly, but, gassed severely, was in a hospital for seven months. After the armistice he came to the United States. At Chicago he taught for a few months, and played in orchestral concerts. Going to New York, where he now lives, he gave his first recital there on April 17, 1919, when he played music by Franck, Chabrier, Mag-

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nard, Saint-Saëns, Aubert, Ravel ("Le Tombeau de Couperin"), and Debussy. He gave another recital on December 6, 1919, when his programme comprised music by French, Russian, and Spanish composers. On January 22, 1920, he gave the first of four "Recitals with Comments." The general subject was: "The Spirit of Modern Music compared with the Spirit of Classical and Romantic Music and its Relations with the other Fine Arts."

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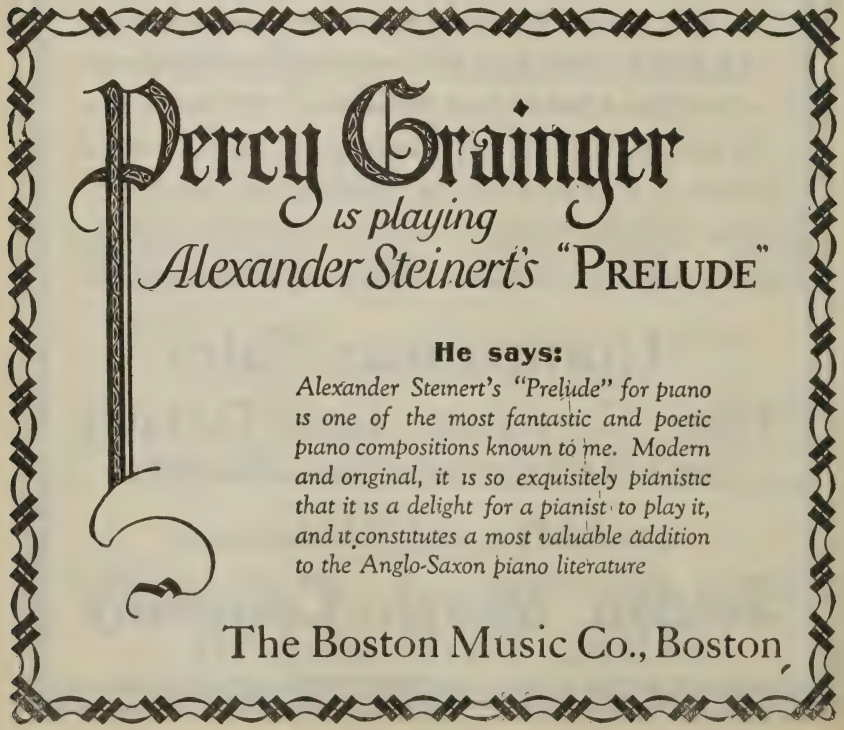
This Concertino begun on July 1, 1915, and completed October 1 of that year, was performed for the first time at a concert of the Chicago Symphony Orchestra at Chicago, March 10, 1916. Percy Grainger was the pianist.

The Concertino is scored for three flutes (third flute interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, two trumpets,



three trombones, tuba, kettledrums, bass drum, cymbals, tambourine, castanets, Glockenspiel, harp, strings, and solo pianoforte.

"The composer of this work studied music under the superintendence of Bernard Ziehn and, for a short period, of Sir Edward Elgar. Previous to that, however, he had received instruction from his mother, a pupil in singing of Marchesi and of William Shakespeare of London. He had also been taught piano playing by Amy Fay and W. C. E. Seeboeck. Having graduated at Harvard University in 1897—he was a pupil there of Prof. Paine—Mr. Carpenter entered his father's business in Chicago—George B. Carpenter and Company are dealers in railroad and vessel supplies—the same year, becoming vice-president of it in 1909."

Mr. Carpenter's Suite "Adventures in a Perambulator" was performed in Boston for the first time by the New York Symphony Orchestra, November 16, 1915. It was played here by the Boston Symphony Orchestra, December 24, 1915, and February 4, 1916.

His Symphony No. 1 was performed here by the Boston Symphony Orchestra, April 19, 1918. His violin sonata was produced here February 4, 1913, by David Mannes and his wife.

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was played for the first time at a concert of the Chicago Symphony Orchestra in Chicago, March 19, 1915."

* * *

Mr. Carpenter's ballet "The Birthday of the Infanta" based on Oscar Wilde's story * of the same name was produced by the Chicago Opera Association at the Auditorium, Chicago, on December 23, 1919. It was coupled with "La Sonnambula," in which Mme. Galli-Curci, Miss Sharlow, Tito Schipa, and Lazzari took part. The stage settings and costumes were designed by Robert Edmond Jones. Adolph Bolm took the part of the Dwarf; Ruth Page, that of the Infanta. Mr. Edward C. Moore described the ballet in the Chicago *Daily Journal* of December 24:—

"Much use was made of brilliant colors against a neutral background. To right and left were two doorways leading into gray

* "The Birthday of the Infanta," first called "the Birthday of the Little Princess," was published in *Paris Illustré*, a weekly journal (Paris, London, and New York), March 30, 1889. In the Paris edition, which appeared simultaneously with the English, the French translation was entitled "L'Anniversaire de la Naissance de la Petite Princesse." A translation into Dutch by Dr. P. H. Ritter was published at Utrecht in 1889 with three of the stories in "The Happy Prince": "Fantäsien naar het engelsch van Oscar Wilde." The story was included in "A House of Pomegranates" (London 1891). The story then entitled "The Birthday of the Infanta" was dedicated in this volume to Mrs. William H. Grenfell of Taplow Court (Lady Desborough). Wilde wrote in a letter to a friend: "I am delighted at what you say about the 'Little Princess.' In point of style it is my best story. . . . I thought of it in black and silver and the French makes it pink and silver."

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buildings, the doorways high and rather narrow, with an effect of gigantic height. In the centre towards the rear was a raised platform, with grilled railing. In the background a row of mountains was uplifted against a sunset sky.

"Whereupon at one side and another began to appear servants, court attendants, heralds, the infanta, Ruth Page in private life, her duennas, and her playmates. The grown-ups of the piece were costumed exaggeratedly upwards, the children, equally exaggeratedly, sidewards, with the effect of increasing the height of the one and lessening that of the other. The infanta and her playmates wore enormous puffed sleeves, hoop-skirts that measured yards in diameter, preposterous fuzzy wigs.

"They nodded, swayed, and bobbed about the stage like a field of poppies, and not at all unlike them in shape and color. The major-domo led on a file of servants bearing birthday gifts to the little infanta. These were duly exclaimed over in pantomime. Finally the children took their seats on the platform and the games began.

"First there was a Spanish dance, the most brilliant single bit of dancing in the piece, done by Margit Leeraas and some companions who ordinarily belong to the opera company's ballet corps. Then a pair of clown jugglers, then a most delectable bull-fight,

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with bull, hobby-horses, picadors, and matador, all complete. Finally the climax of the show.

"It was Bolm, appearing as Pedro, the grotesque, misshapen dwarf, whose caperings were to afford the infanta her final bit of pleasure. They did. His springs, tumbles, and grimaces resulted in his bearing off the prize, her handkerchief tossed to him over the railing.

"Those who went to the Portmanteau organization will remember that Pedro fell in love with the infanta with all the force of his uncivilized little heart, and that he died of shock at seeing his own grotesque image in a mirror. All this was in the ballet. It worked out as quite as intelligent and good a story for pantomime as it was for words, peculiarly well fitted for the accentuated gestures that are miming.

"Here there was another scene, the interior of the gloomy hall, again with enormous effects of height, with gigantic candles in their holders and a pair of immense mirrors before which the dwarf died. It ended with the children returning from their banquet, discovering the body, and, saddened, stealing away."

"The Birthday of the Infanta" adapted for the stage by Mr. Stuart Walker of the Portmanteau Theatre was performed in Jordan Hall, Boston, on November 20, 1916. The settings and costumes were by Mrs. J. W. Alexander. Nancy Winston, the Infanta; Gregory Kelly, the Fantastic.

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Overture to "Sakuntala," in F major, Op. 13. . Carl Goldmark

(Born at Keszthely, in Hungary, May 18, 1830;* died at Vienna, January 3, 1915.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877.

The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediatly inflamed with love for her.

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, *s. d.*, in the "Moderne Musiker" series).

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A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whim he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

In 1910 Sigismund Bachrich gave information to the *Neue Freie Presse* of Vienna about the first performance of the "Sakuntala" overture and "Die Königin von Saba." Bachrich as a youth used to substitute in the orchestra for Goldmark so that the latter could have more time to compose. "In return for this, he had the privilege of being the first to get acquainted with the new manuscripts. When the 'Sakuntala' overture was finished, it was submitted to

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the Philharmonic Orchestra in Vienna. It is customary with that organization, on receiving a promising manuscript, to play it over at a rehearsal, and then decide by a majority vote whether it should be performed. No one is ever allowed to be present at these trials—not even the composer. Bachrich ascertained when the 'Sakuntala' overture was to be put on trial, and managed to smuggle himself into a dark corner of the hall. His heart beat violently when it began. When it was over, an unusual thing happened: the players themselves broke into enthusiastic applause, and the conductor, Dessoff, exclaimed in Viennese dialect: 'Ach nee!—ich dächte, dadrüber woll'n wer wohl nich abstimmen' ('I guess there's no need of taking a vote on this'). Bachrich had heard enough. As fast as his legs would carry him, he ran to the Kaiserkrone Café, where Goldmark was waiting for him impatiently. He was so out of breath when he got there that he could not utter a word; but he nodded 'Yes—Yes—Yes,' and the composer understood and rejoiced."

The introduction opens, Andante assai in F major, 3-4, with rich

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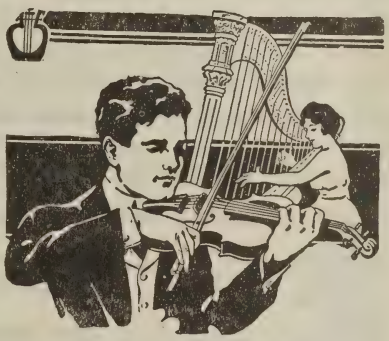

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and sombre harmonies in violas, violoncellos (largely divided), and bassoons. Mr. Apthorp fancied that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two violoncellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rythmic character, and a short crescendo leads up to a modulation in A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The

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pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in woodwind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones,

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* * *

Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885. Stage music to "Sakuntala" by Louis A. Coerne was performed at Smith College, Northampton, Mass. (1904).

Pierre de Bréville wrote incidental music for A. F. Hérold's

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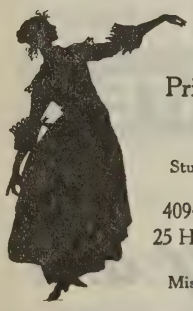
adaptation, "L'Anneau de Sakuntala" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899.

An adaptation in German by Marx Moeller was produced on May 1, 1903, at the Royal Theatre, Berlin.

"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, New York, on June 18, 1905. Jones's metrical translation was used. Edna Bruna, Sakuntala; Edmund Russell, the "Emperor Dushyanta"; Nathan Aronson, "The King's charioteer." The New York *Sun* said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, interpreted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians acted as ushers and peddled programs."



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When "Sakuntala" was produced at the Coronet Theatre, London, on January 23, 1914, Mr. S. R. Littlewood wrote the following review for the *Daily Chronicle:* "There is really only one kind thing that can be done in the way of criticism upon yesterday afternoon's performance of a fragment of 'Sakuntala,' the beautiful Sanskrit classic that has already been given more than once in London. It is to suggest to the India Office that if ever any form of drama was in need of not only generous, but intelligent, assistance from the Government, it is these performances of what is known as the Indian Dramatic and Friendly Society. The society is, of course, part of a movement for the social and artistic encouragement of young Indians in London, which has the India Office's cordial support—as witness the fine house in Cromwell Road that it can boast as its headquarters. Already much has been done. Quite a number of well-known folk have taken an interest in the scheme, and the reading given under its auspices last year by Mr. Rabindranath Tagore is a charming memory. In a word, the society has everything in its favor—Government support, any amount of influential sympathy, a wealth of beautiful art, poetry and drama wherewith to interest English friends, and in Mr. Tagore himself a great living poet in intimate accord with the movement.

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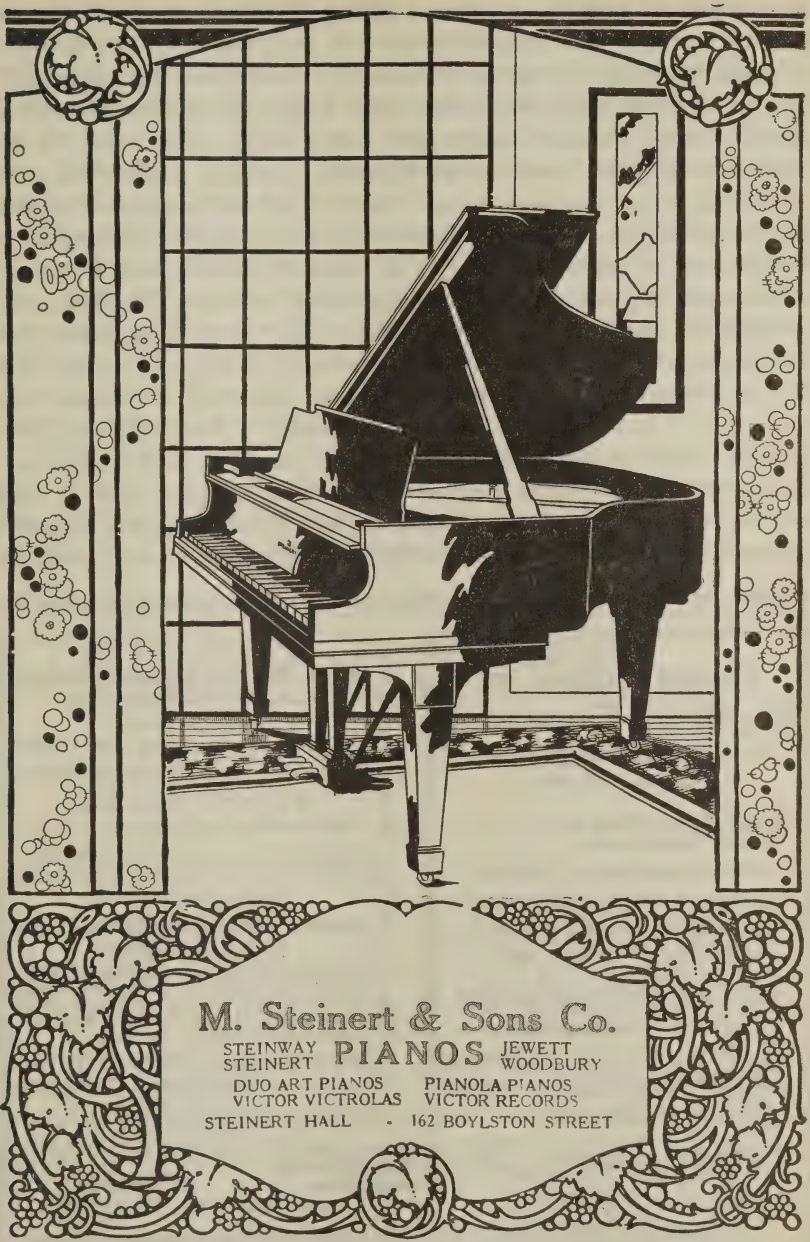
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But whenever it comes to the actual producing of a play, nothing is more obvious than that what is sorely needed is some able 'producer' just to give these earnest young Indian players an idea of how to 'run a show.' Beauty is all very well, but it cannot possibly be got across the footlights (if there are footlights, that is to say) unless business methods prepare the way. Postponements, omissions, delays, tediums, important parts player atrociousl by incompetent English amateurs with Cockney accents, shabby old scenery stuck about anyhow, crude limelight effects, signs everywhere of desperate lack of organization—what is the use of Kalidasa or of Mr. Tagore if audiences are to be treated to this sort of thing? In the case of yesterday's performance, for instance, 'The Maharani of Arakan' and one scene from 'Sakuntala' were announced, but sure enough an 'apology' on the programme told us on arrival that 'owing to unavoidable circumstances' the 'Maharani of Arakan' was 'postponed,' but 'will be presented shortly.' Just half an hour late the curtain rose upon an utterly needless and amateurish dance by an apparently English young lady. Then, after a long wait, a long extract was read by a young Indian from Mr. Tagore's well-known opinion on 'Sakuntala.' Then another wait and an-

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other long description of the play was read by another young Indian. Then another wait, and a quite interesting Sanskrit song was sung from the depths of the orchestra. When in the end the little scene was enacted it was so badly done by English players—with two young Indians nervously looking on in 'thinking parts'—that one was only pained at a really beautiful creation being so destroyed. It is surely time that something was done. We all love 'Sakuntala.' We all wish well to young Indians in London. But muddling helps neither way."

The first "worthy" performance in London, according to the *Times,* was on November 15, 1919, at the Winter Garden Theatre. The translation was by Laurence Binyon. K. N. Das Gupta adapted the play for the stage. Sakuntala, Sybil Thorndike; Dushyanta, Arthur Wortner; the Hermit, Caleb Porter; the King's Jester, Bruce Winston; Sakuntala's foster-father, Gordon Bailey. There was music composed by John H. Foulds.

When "Shakuntala" (*sic*) was produced at the Greenwich Village Theatre, New York, April 8, 1919, the translation was by Sir Monier Monier-Williams. Sakuntala, Beatrice Prentice; the King, Joseph Macaulay. The *Evening Post* said that the play was

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very well staged and the music by W. Franke Harling was good. The costumes and settings were designed by Livingston Platt.

* * *

As we have noted, for a long time the date of Goldmark's birth was given erroneously, and even now certain books of reference are mistaken. Goldmark wrote in May, 1902, concerning the year of his birth to the *Berliner Tageblatt:* "I have every reason to assume that I was born on May 18, 1830. The mistake made [in certain books of reference] may be explained in this way: I possess a 'certificate,' a sort of traveller's passport of the year 1847, filled out in the handwriting of my father, who, besides being a cantor, was also the actuary of our communty. In this document 1832 is given as the year of my birth. Thence it was transferred to the biographic hand-books. When my father died, in 1870, I found among his remains an old book which had the following written on the inside of the cover: 'Today a dear son—Carl—was

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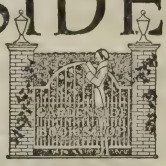

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born to me, May 18, 1830, R. Goldmark.' The book had long been forgotten, and my father had made a mistake—pardonable, in view of the size of his family."

Goldmark was the son of a Jewish precentor. Mr. Rubin Goldmark, of New York, the nephew of Carl, in an article contributed to *The Looker On* (New York), April, 1897, said that his uncle undoubtedly inherited the greater part of his talent from the precentor. "In the chants and prayers, the ritual of the synagogue furnishes frequent opportunity for vocal improvisation, and the precentor Rubin Goldmark, although without theoretical musical knowledge, not even possessing the power of putting his musical thoughts on paper, attracted people from far and wide to listen to his singing." Carl's first instruction as a violinist was received in the Oedenburger Musikverein. At the age of eight he first played in public. For a number of years he practised ten hours a day. As violinist in a small Hungarian theatre he received a salary equivalent to about three dollars and fifty cents a month. In 1844 he went to Vienna where he studied the violin with Leopold Jansa and Josef Böhm. In 1847 he entered the Conservatory to study theory with Gottfried Preyer. In 1848 the Conservatory was closed on account of the Revolution. Mr. Rubin Goldmark states that his uncle was conscripted, pressed into military service,

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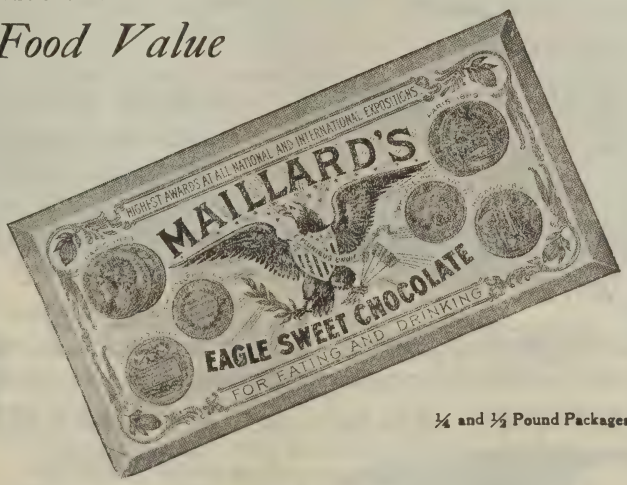

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mistaken for a deserter and sentenced to death, but he was fortunately identified; this service over, he looked towards Vienna and went there in 1848; that up to that time he had never touched a pianoforte; that he was fully twenty-one before he received his first instruction; that his studies in the Conservatory were limited to a course in harmony for six months; otherwise he was entirely self-taught in composition. On the other hand, Otto Keller, of Vienna, in his life of Goldmark, gives positively the dates that we have quoted above, and add that Dr. Josef Goldmark, Carl's brother, falsely accused of participation in the murder of Latour, minister of war, was obliged to fly to America, and Carl, with whom he had lived, was thrown wholly on his own resources.

At any rate Goldmark took a position as violinist in the orchestra of the Karltheater, where the music was chiefly for the waits. His nephew says: "Yet Goldmark has frequently admitted that here he laid the foundation of his knowledge of orchestration. Often in the intermission between a polka and a Viennese popular song he would jot down an original theme on his orchestral copy, and then, after the performance, spend the rest of the night in working it out, and in the necessary technical study." He also studied the pianoforte and was able to give lessons.

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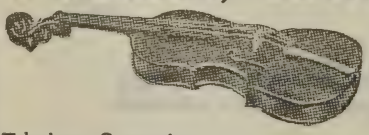
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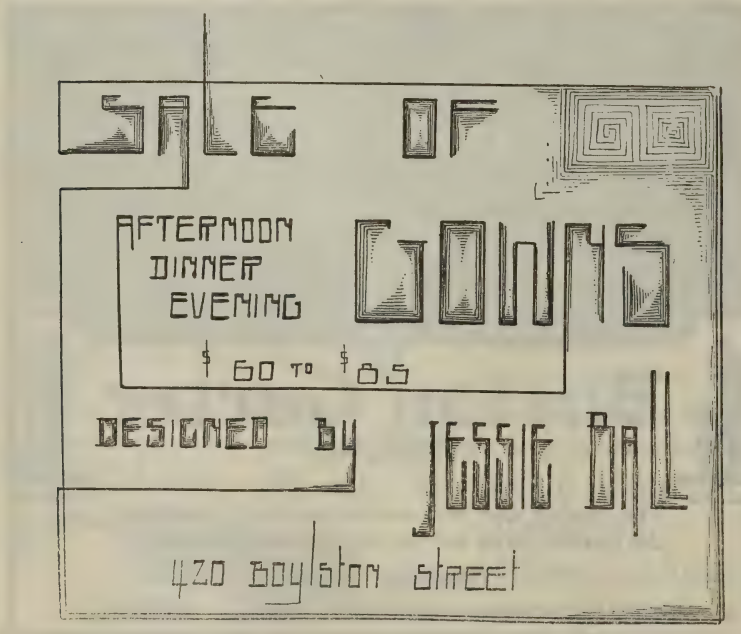
In 1857 Goldmark gave a concert of his own works: an overture, a pianoforte quartette, a Psalm, and two songs. The *Wiener Zeitung* (March 20, 1857) published a critical review of the concert. The critic found the most promise in the pianoforte quartette (Josef Dachs, pianist). The overture was condemned for its lack of form. The Psalm was too much influenced by Mendelssohn, and only one of the songs, "Der Trompeter an der Katzbach," should have been on the programme. No one of these works was published. Goldmark was not grieved by the criticism. In 1858 he moved to Budapest where in seclusion he studied counterpoint, fugue, and instrumentation. In 1859 he gave a concert of his compositions and returned the next year to Vienna, which was his home until the end. He taught the pianoforte and composed. Three pianoforte pieces were published without opus number. They were dedicated to his pupil Caroline Bettelheim, who, born at Budapest in 1845, afterwards became a celebrated opera singer. She left the Vienna Court Opera in 1867 when she married the banker Gomperz. As pianist she brought out in 1864 Goldmark's pianoforte trio and in 1865 the famous Suite in E major for violin and pianoforte at the Hellmesberger concerts.

But his fame was more firmly established by his overture to "Sa-

kuntala" and the opera "Die Königin von Saba." The remainder of his life can here be told by quotations from his nephew's article and the notes to the list of his works.

Mr. Rubin Goldmark says that his uncle thought the chief thing in music was the tonal effect (*Klangwirkung*); that while he detested *Kapellmeistermusik* and slavish adherence to form and conventional harmonies, yet in his old age he wrote for his own pleasure and profit fugues and canons according to the strictest rules. As a rule he devoted six months of the year to composition. "At six o'clock in the morning he is ready for work. It is his invariable custom to begin by playing Bach for half an hour. A few weeks before he commences to compose he does purely contrapuntal work." He was a worshipper of Mozart, and in his younger years greatly admired Schumann. "Of Wagner he has but assimilated what may be said to be in the air, that which no modern composer can escape. His best works, however, those which express his fullest individuality, were written long before the later Wagner was performed in Vienna. . . . Over and above the musician, Goldmark is a man of keen intelligence and great education."

* * *



Goldmark's chief works are as follows:—

Operas: "Die Königin von Saba," Op. 27. Produced at the Vienna Court Theatre, March 10, 1875. König Salomon, Beck; Baal-Hanan, Lay; Assad, Gustav Walter; Hoher-priester, Rokitansky; Sulamith, Mme. Wied; Die Königin von Saba, Mme. Materna; Astarot, Miss Siegstädt. Conductor, Wilhelm Gericke. Goldmark was impressed by Kaulbach's painting of the entrance of the Queen of Sheba into Jerusalem. He exclaimed, "What a splendid subject for a romantic opera!" and he sought out at once the poet Salomon H. Mosenthal. There was a long delay in producing the opera after it had been written. Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrbna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the day was due chiefly to the instigations of Ober-Inspector Richard Lewy. Mr. Rubin Goldmark says: "The Vienna Municipal Council offered an annual stipend to encourage the efforts of young composers.

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One year the stipend was awarded to Goldmark. A jealous competitor subsequently became director of the Vienna Court Opera, and, not forgetting his rival's former triumph, stubbornly refused to consider the production of the opera. So the 'Queen of Sheba' was safely shelved, with little likelihood of a public hearing. One evening, however, at a soirée in the house of the Austrian Prime Minister, two of Vienna's well-known musicians happened to play some parts of the opera. The wife of the prince became interested, instituted inquiries as to the work and its composer, and was finally instrumental in bringing about its production, despite the continued ill-will of the director of the opera house. The opera had great success with the public, but the two best known critics were unfavorable, and used their influence with the press with such effect that for two years no publisher would print the music."

"Merlin," three acts, libretto by Siegfried Lipner. Vienna, November 19, 1886. Merlin, Winkelmann; the Demon, Reichenberg; Viviane, Mme. Materna. Conductor, Wilhelm Jahn. Produced at the Metropolitan Opera House, New York, January 3, 1887. Viviane, Lilli Lehmann; Merlin, Alvary; Morgana, Marianne Brandt; the Demon, Emil Fischer.

"Das Heimchen am Herd," three acts, libretto based by Dr. A. M. Willner on Dickens's "Cricket on the Hearth." Vienna, March 21,

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1896. John, Ritter; Dot, Miss Renard; May Fielding, Miss Abendroth; Eduard Plummer, Schrödter; Tackleton, Reichenberg; Das Heimchen, Mme. Forster. Produced at Philadelphia, November 7, 1912. Maggie Teyte, Helen Stanley, Mabel Riegelman, Riccardo Martin, Hector Dufranne, Henri Scott.

"Die Kriegsgefangene," two acts, libretto based by Emil Schlicht on Homer's Iliad. Vienna, January 9, 1899. Briseïs, Miss Renard; Achill, Reichmann; Priamus, Hesch; Thetis, Miss Walter; Agamemnon, Neidl; Automedon, Pacal; Idäus, Schittenhelm; Ein Herold, Felix.

"Götz von Berlichingen," five acts, based by A. M. Willner on Goethe's tragedy. Budapest, December 16, 1902. Götz, Takats; Adelheid, Miss Szoger; other parts taken by Mme. Atmbrist and Beck.

"Ein Wintermärchen," three acts, based by A. M. Willner on Shakespeare's "Winter Tale." Court Opera, Vienna, January 2, 1908. Perdita, Miss Kurz; Hermione, Miss v. Mildenburg; Leontes, Slezak; Polyxner, Demuth; Florizel, Schrödter; Old Shepherd, Mayder; Camillo, Haydter; Pauline, Miss Kittel. Bruno Walter, conductor.

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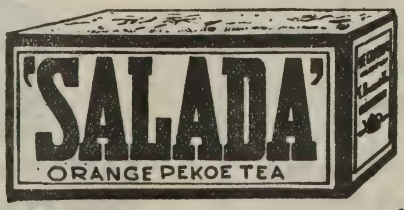

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SYMPHONIES: "Ländliche Hochzeit," Op. 26. Philharmonic concert in Vienna, March 5, 1876.

Symphony in E-flat major, Op. 35. Dresden, December 2, 1887.

OVERTURES: "Sakuntala," Op. 13. Philharmonic concert, Vienna, September 26, 1865.

"Penthesilea," Op. 31 (Kleist's tragedy). Philharmonic concert, Vienna, December 5, 1880.

"Zum gefesselten Prometheus" Æschylus), Op. 38. Berlin, November 25, 1889.

"Im Frühling," Op. 36. Philharmonic concert, Vienna, December 1, 1889.

"Sappho," Op. 44. Philharmonic concert, Vienna, November 26, 1893.

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"Zrinyi," Budapest, May 4, 1903. Composed for the 50th birthday of the Philharmonic Society of that city.

"In Italien," Op. 49. Philharmonic concert, Vienna, January 24, 1904.

"Aus Jugendtagen." Philharmonic concert, Vienna, November 10, 1912.

Other Orchestral Works: Scherzo in E minor, Op. 19; Scherzo in A major, Op. 45.

Concertos: Concerto for violin and orchestra, Op. 28. Philharmonic concert, Vienna, April 10, 1881 (Arnold Rosé, violinist). Concerto for violin and orchestra, No. 2.

Chamber Music: Pianoforte trio, Op. 6; String quartet, B-flat major, Op. 8; String quintet, A minor, Op. 9; Suite, E major, for pianoforte and violin, Op. 11; Sonata, D major, for violin and pianoforte, Op. 25; Pianoforte quintet, B-flat major, Op. 30; pianoforte trio, Op. 33; Sonata for pianoforte and violoncello, Op. 39 (Rosé Quartet concert, Vienna, March 15, 1892); Suite No. 2, E-flat major, for pianoforte and violin; Ballade, G major, and Romanze, A major, for violin and pianoforte. It is said that Goldmark's last composition is a pianoforte quintet completed shortly before his death.

Pianoforte Pieces: Sturm und Drang: Charakterstücke, Op. 5; Three pieces, four hands, Op. 12; Tänze, four hands, Op. 22; Two noveletten, Prelude and Fugue, Op. 29; Georginen: Georgine, Im Flügelkleide, Stille Hoffnung, Ins Leben, Mondnacht am See, Verloren, Op. 52 (1913).

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SONGS: Twelve songs with pianoforte, Op. 18; Beschwörung, song for deep voice and pianoforte, Op. 20; Songs for voice and piano, Op. 21; Four songs, Op. 34; Eight songs for high voice, Op. 37; Six songs: Der Brautkranz mit den halbverwelkten Blüten, An die Georgine, Trutz, Der Trompeter an der Katzbach, Wenn Zwei sich lieben, Befreit, Op. 46 (1913).

Goldmark was at work on his autobiography. His life has been

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*
* *

These works by Goldmark have been performed at concerts of the Boston Symphony Orchestra in Boston. Those marked with an asterisk were performed for the first time in Boston.

Overture, "Sakuntala," October 28, 1882; December 27, 1884; March 26, 1887; December 14, 1889; April 9, 1892; November 2, 1895; March 6, 1897; March 11, 1899; April 6, 1901; October 31, 1903; March 10, 1906; January 5, 1907; March 18, 1911; February 27, 1915; March 9, 1918.

Overture, "Penthesilea," February 20, 1886; March 15, 1902.

Overture, "Prometheus Bound,"* November 1, 1890; January 2, 1892; October 21, 1899.

Overture, "Im Frühling,"* April 19, 1890; January 21, 1893; October 29, 1898; November 23, 1901; October 14, 1905; February 8, 1908; March 1, 1913; May 1, 1915; March 2, 1917.

Overture, "Sappho,"* November 24, 1894; April 7, 1900; November 26, 1904; February 25, 1916; April 19, 1918.

Overture, "In Italien,"* February, 4, 1905.

Symphony, "Rustic Wedding," No. 1, January 24, 1885; November 10, 1888; February 21, 1891; March 25, 1893; February 1, 1896; February 1, 1902; November 20, 1909.

Symphony No. 2,* April 7, 1888; February 2, 1889; December 8, 1900.

Scherzo, A major, Op. 45,* November 3, 1890.

Prelude to Part III. of "Das Heimchen am Herd,"* November 21, 1896.

Chorus of Spirits and Spirits' Dance from "Merlin,"* January 10, 1903.

Violin concerto No. 1,* December 6, 1890 (Franz Kneisel), first performance in the United States; January 26, 1895 (César Thomson); October 22, 1898

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(Franz Kneisel); January 4, 1902 (Olive Mead); April 7, 1906 (Jacques Hoffmann); October 15, 1910 (Francis Macmillan).

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Overture, "Sakuntala," * January 5, 1871; March 9, 1871; December 6, 1877 (Carl Zerrahn, conductor).
Overture, "Penthesilea," January 6, 1881 (Carl Zerrahn, conductor).

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"Rustic Wedding" Symphony complete,* February 21, 1883 (Carl Zerrahn, conductor).
Overture, "Penthesilea," * December 3, 1880 (Bernard Listemann, conductor).
Scherzo, Op. 19, March 16, 1882 (Louis Maas, conductor).

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Scherzo, Op. 19,* January 21, 1871; November 30, 1872; January 30, 1874; January 29, 1876.

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Overture, "Sakuntala," February 19, 1876.

Ballet Music from "Die Königin von Saba," * February 19, November 7, 1877; April 22, 1878.

Wedding March: Variations * from "The Rustic Wedding" Symphony, February 13, 1878.

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Scherzo, Op. 19, April 25, 27, 1883.

* * *

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Pianoforte Quintet, Op. 30, November 19, 1888 (Edward MacDowell, pianist).

Suite in E major, Op. 11, December 29, 1903 (Franz Kneisel and Carlo Buonamici).

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* * *

OPERA.

"The Queen of Sheba," * Boston Theatre, January 10, 1888, National (English) Opera Company. King Solomon, A. E. Stoddard; High Priest, Frank Vetta; Sulamith, Bertha Pierson; Assad, Barton McGuckin; Baal-Hanan, William Merton; Astaroth, Amanda Fabris; the Queen of Sheba, Clara Poole. The opera was performed again on January 14, when Charles Bassett took the part of Assad. Gustav Hinrichs was the conductor; Amelia Franchi was the solo dancer.

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II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro assai.

Lalo . . Spanish Symphony for Violin and Orchestra, Op. 21

I. Allegro non troppo.
II. Scherzando: Allegro molto.
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Gilbert . . . "The Dance in Place Congo," Symphonic Poem (after George W. Cable)

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FRIDAY AFTERNOON, FEBRUARY 20

AT 2.30 O'CLOCK

SATURDAY EVENING, FEBRUARY 21

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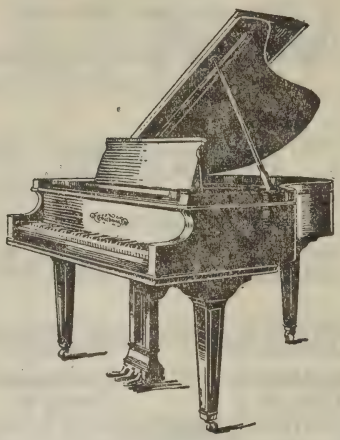

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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the

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thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells

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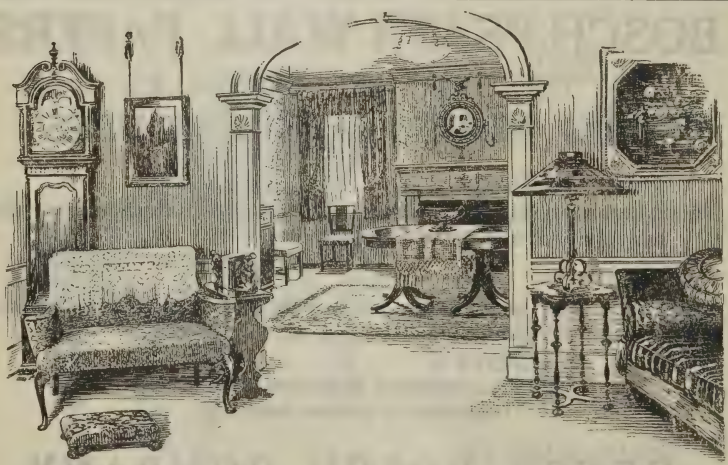
us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.



The picture, while lacking the charming colorings of the furniture and fabrics, gives a fair idea of the interesting vista as one steps off the elevator into Paine's new rooms on the third floor

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Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde,* a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

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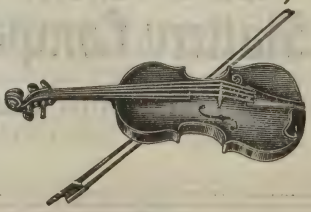

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Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe-buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was

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poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

He also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print "Symphonie von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

The Symphony in G minor was played in Boston on December 21, 1850, from a score presented by Mr. C. C. Perkins at a concert in Tremont Temple of the Boston Musical Fund Society, the "second Grand Concert for the Establishment of a Charitable Fund." Mr. G. J. Webb conducted. The other pieces were "Grand Overture, Leonora," by Beethoven; the overture to "Stradella," by Flotow; excerpts from Hummel's Septet, played by Messrs. H. Perabeau, C.

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Guenther, T. Ryan, H. Fries, E. Lehmann, W. Fries, and A. Stein. Mme. Minna Müller sang for the first time in Boston,—an aria from "Lucia," Schubert's "Wanderer," and a "German National Song." Mr. J. E. Goodson,* "from London," made his "fist" [*sic*] appearance in America," and played two organ fugues by J. S. Bache (*sic*), one in "F sharp mi" and one in E major ("Mozart's favorite").

The latest performance here at a concert of the Boston Symphony Orchestra was on January 25, 1917.

The symphony was scored originally for one flute, two oboes, two basoons, two horns, and strings. Mozart added later two clarinet parts. Köchel says that Mozart wrote a score for the oboes and clarinets on special pages, as the original parts for the oboes were necessarily changed by the addition of the clarinets. In connection with this a note by William Foster Apthorp is of interest: "The first score has generally been used for performances of the symphony all over the world. The second, or *Nachschrift,* was for years in the possession of Johannes Brahms, who, for some reason or other, persistently refused to allow it to be published, or to go out of his hands. It is now published and will be used at this concert" † (December 29, 1900).

* Mr. Goodson was appointed conductor of the Handel and Haydn Society on August 15, 1851. Mr. John S. Dwight described him in his History of the Handel and Haydn Society as an accomplished musician and organist, "a thinking man, too, with mind much occupied in philosophical and social questions. We have the impression that he stayed not longer than a year or two in Boston, and then sought his fortune in the West."

† By some means Mr. Theodore Thomas succeeded in procuring a copy of the *Nachschrift,* perhaps before it came into Brahms's possession. At all events, he has used it exhaustively at his concerts in this country for the last twenty or twenty-five years.—W. F. A.

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The first movement, Allegro molto, in G minor, 4-4, begins immediately with the exposition of the first theme; the melody is sung by the first and second violins in octaves over a simple accompaniment in the other strings.* The theme is sixteen measures long and ends on the dominant. The orchestra concludes it in four measures, and the first eight measures of the theme are repeated by the strings with sustained harmonies in oboes and bassoons. There is a modulation to B-flat major. The subsidiary theme is of an energetic character. The second theme is in B-flat major and of a plaintive nature. The first part is repeated. The free fantasia begins with the first theme, now in the remote key of F-sharp minor, and this theme now has various appearances. The develop-

*An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's Pastoral Symphony as only he could play it. It should be remembered that the Pastoral, though homely enough in its thematic material and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the green room and said: "You are a perfect magician! Think of playing literally everything in the second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor Symphony, simple as they are." Liszt thought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"—W. F. A.

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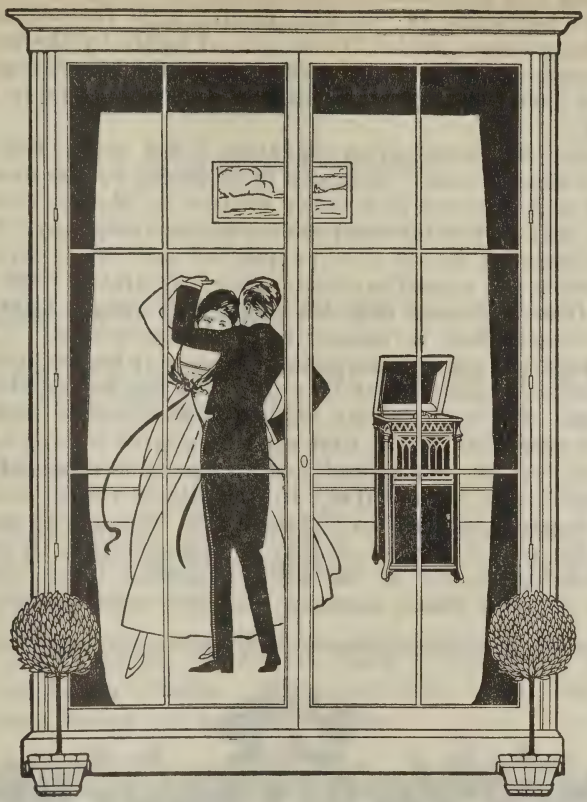

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ment is long and elaborate. Especially noteworthy is the combination of the beginning of the first motive with the second half of the subsidiary theme, which is now played legato by the wood-wind; also the preparation for the repetition with the surprising entrance of the first theme; also the treatment of the first theme in imitation at the end.

The second movement is an Andante, E-flat major, 6-8, and it is also in the sonata form. Reimann is reminded by the mood of this movement of a sentence in a letter written by Mozart to his father in 1787, a year before the composition of the symphony: "As death, rightly considered, is the true purpose of our life, I have since a year or two made myself so thoroughly acquainted with this true and best friend of man that his picture no longer frightens me; it brings much that is reassuring and comforting." The chief theme is hardly a continuous melodic song. It begins in the violas with a rhythmic figure, which is imitated by the second violins, then by the first. The true melody lies somewhat hidden in the basses, and in the repetition of the first eight measures is sung elegiacally by the first violins. Some find reminiscences of passages in Tamino's "Picture" aria, "Ich fühl es," in "The Magic Flute," and in Ilia's aria, "Se il padre perdei," in "Idomeneo." The second theme is in B-flat major, and it consists chiefly of passage-work, in which "the little fluttering figure" of the accompaniment of the concluding period of the first theme assumes thematic importance. The free

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fantasia is short. Energetic modulations in chromatic ascension lead to a half-cadence, when the first rhythmic motive appears in the bassoons, accompanied by sighs of wood-wind instruments and figuration in the strings. This leads to the repetition.

The third movement, Menuetto: Allegro in G minor, 3-4, is stern and contrapuntal. The trio, in G major, is light and simple.

The finale: Allegro assai, in G minor, 4-4, begins in an earnest, almost passionate mood, which is maintained to the entrance of a cantabile second theme in B-flat major, sung first by the strings, then by the wood-wind. In the repetition of this theme there is a characteristic and melancholy variation in the first violins. The free fantasia is an elaborate development of the first theme in imitative counterpoint. The third part is practically a repetition of the first, although the second theme is in G minor, not, as might be expected, in G major.

Commentators have pointed out the fact that the first seven notes of the scherzo theme in Beethoven's Fifth Symphony are identical with the corresponding notes of the first theme of this finale, save that the key is different; but the rhythm is so different that detection of any similarity is not easy for the ear.

* * *

The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the

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dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

It is often stated loosely, and with the air of Macaulay and his "every school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,† whose symphony

* For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900).

† Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. III. (Leipsic, 1813).

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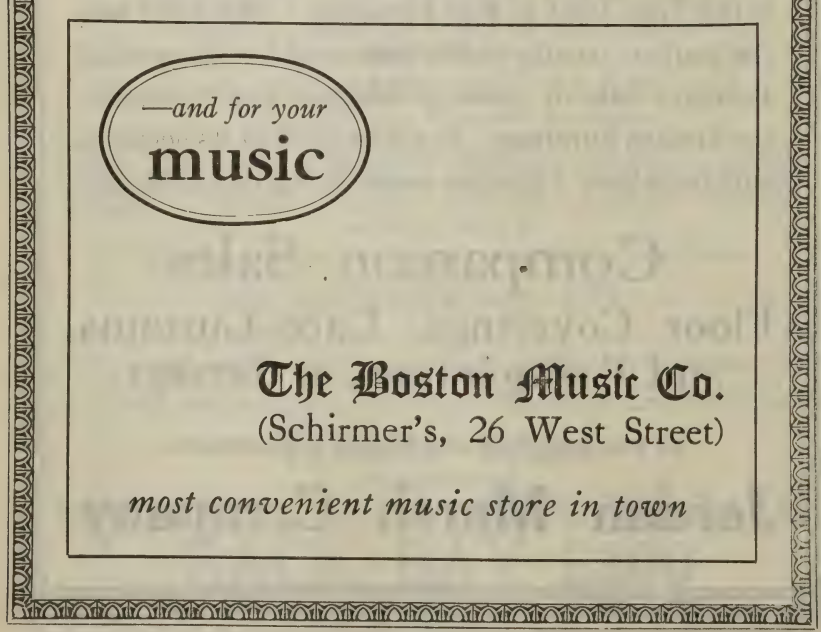
in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761–1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mode, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. And in England the minuet was



a formal function. Austin Leigh, commenting on the proposed revival of this eighteenth-century dance, said: "It was not every one who felt qualified to make this public exhibition, and those ladies who intended to dance minuets used to distinguish themselves by wearing a particular kind of lappet on their head-dress. I have heard also of another curious proof of the respect in which this dance was held. Gloves immaculately clean were considered requisite for its due performance, while gloves a little soiled were thought good enough for a country dance; and accordingly some prudent ladies provided themselves with two pairs for their several purposes."

Mozart's "Prague" symphony in D major (1786) is without a minuet. So is the symphony in G major (1783).

For a discussion of the minuet in the early symphonies see Detlef Schultz's "Mozarts Jugendsinfonien" (Leipsic, 1900). For the influence of Schobert over Mozart see "Mozart," by T. de Wyzewa and G. de Saint-Foix (Paris, 1912), Vol. I., pp. 65–80. Schobert gave to the trios of a minuet a capricious character, or one of reverie, by repeating constantly a little theme with diverse modulations; but in the choice of a subject, light, melancholy, almost mysterious, the young Mozart knew no model.

* * *

Sir Charles Stanford in "A History of Music" by Stanford and Forsyth (New York, 1916) has this to say about Mozart:—

"It is a curious commentary on the subtle character of Mozart's

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creations that almost every music lover only reaches the point of adequate appreciation of his work, when his judgment has become matured. When one is a child, he speaks as a child; but when one is old, he puts away childish things, or rather, what we once imagined to be childish turns out to be nature. His simplicity of expression is so perfect that it gains with repetition. It is not the simplicity of a superficial or vapid mind, but the natural expression of a highly trained and deeply sensitive one. The harmonic effects are never calculated even when they are most surprising, as in the Introduction to the C major Quartet, or the slow movement of that in E-flat. The ingenuity of his canonic devices is so concealed that an ignoramus can appreciate the music for itself without any idea of the complexity within. He wrote perfectly for the orchestra, but no less so for the human voice, and never crushed the latter with the former. He reached a point in symphonic work, with his last four works in that form, which has never been excelled within its own limits, although Beethoven climbed greater and larger heights when he enlarged frontiers which gave his predecessor sufficient room: but any observant eye can see in the E-flat symphony the prototype of the Eroica. The string quartets are unsurpassable for workmanship, for charm, and for perfection of instrumental treatment. The most sympathetic, lovable, generous of composers, he richly deserved the recorded tribute of his brother Freemasons, *'Orpheum vix superavit.'*"

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Mr. Frederic Fradkin was born of Russian parents in Troy, N.Y., on April 2, 1892. At the age of five he began the study of the violin with Henry Schradieck. His next teacher was Max Bendix. In 1905 Mr. Fradkin went to Paris, where his teachers at first were Guillaume Antoine Roemy, called Rémy, and José Silvestre de los Dolores White, commonly known as Joseph White. In 1907 he entered the Paris Conservatory as a pupil of Narcisse Augustin Lefort, and in 1909 he was awarded a first prize for violin-playing. First prizes were also awarded that year to Miss Roussel, Miss Fidide, Messrs. Astruc and Krettly. The jury in Mr. Fradkin's case was unanimous. His first engagement was as concert-master and soloist for the orchestra at Royan led by J. Pennequin. In the following year he was engaged by Louis Ganne as soloist at Monte Carlo. Having studied at Brussels with Ysaye, he returned to the United States, and on February 19, 1911, played Mendelssohn's Concerto at a concert of the Philharmonic Society led by Gustav Mahler. In the spring of that year he went to London, where he played. In 1912 he was engaged as concert-master and soloist of the Vienna Concert Society. He came back to the United States in the fall of 1914 to be the concert-master and soloist of the Russian Orchestra of New York. In 1916–17 he was concert-master and soloist of the Russian Ballet Orchestra. In August, 1918, he was engaged as concert-master of the Boston Symphony Orchestra. On February 14, 1919, he played Mendelssohn's Concerto at a concert of the Boston Symphony Orchestra in Boston.

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Spanish Symphony for Violin and Orchestra, Op. 21.

Edouard Victor Antoine Lalo

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, February 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

The orchestral part of this concerto symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, snare-drum, triangle, harp, and strings.

The first movement, Allegro non troppo, in D minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in its own way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third part, however, is more elaborate than that of the first. The second theme comes in D major. There is a short coda on the first theme.

II. Scherzando, allegro molto, G major, 3-8. This movement begins with a lively orchestral prelude. The solo violin has a cantabile waltz theme, which is developed at some length. Figures from the orchestral prelude keep appearing in the accompaniment.

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There is a second part, full of capricious changes of tempo and tonality. The third part is virtually a repetition of the first.

III. The Intermezzo, allegretto non troppo, in A-minor, 2-4, is often omitted.

IV. The Andante, in D minor, 3-4, opens with an orchestral prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme in the movement, a cantilena, which is developed simply. The second theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.

V. The finale, a Rondo, allegro, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

This "Spanish Symphony" was first played in Boston at a Symphony concert by Charles M. Loeffler, November 12, 1887. It has been played at these concerts by Mr. Loeffler, February 8, 1890; Timothée Adamowski, March 13, 1897, March 10, 1900, March 12, 1904; Fritz Kreisler, November 30, 1907; Mischa Elman (first, fourth, and fifth movements), January 7, 1911; Sylvain Noack, April 17, 1915.

* * *

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Symphonie Espagnole. The former in a letter to the *Signale* from Sydenham, England, dated October 27–November 4, 1877, spoke of Max Bruch's second violin concerto which he heard played by Pablo de Sarasate, to whom it was dedicated. Having criticised it harshly, he alluded to Lalo's "splendid Symphonie Espagnole, showing genius in every way." In a letter to Hermann Wolff, written in August, 1887, he said with reference to programmes that the inclusion of this concerto would be most agreeable to him, but *"ohne* amputation." In a letter to *Figaro,* February 10, 1892, he signed himself: "Ami de Berlioz, Lalo, Saint-Saëns, doux musicien et ancien bonapartiste intransigeant."

On March 15, 1878, Tschaikowsky wrote to Mme. von Meck: "Do you know the Symphonie Espagnole by the French composer Lalo? This piece has recently been brought out by the very modern violinist Sarasate. . . . The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is *routinier,* seeks new forms without wishing to be profound, and

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cares more for *musical* beauty than for the old traditions as the Germans care. The young generation of French composers is truly very promising."

* * *

Lalo belonged to a highly respectable family that went from Spain to Flanders in the sixteenth century. He was thoroughly educated. His parents did not wish him to be a musician, but finally allowed him to study the violin and harmony with a German named Baumann at the Conservatory of Music at Lille. Lalo afterwards went to Paris, and entered the class of Habeneck at the Conservatory of Music to perfect himself as a violinist. Not staying long at the Conservatory, he took lessons in composition of Schulhoff, the pianist, and Crèvecœur. He earned his living by playing the viola in the Armingaud-Jacquard Quartet. This Quartet was organized in 1855. Its programmes were chiefly of chamber music by leading German composers, for those were the days when the romances of Loïsa Puget, and variations of themes from popular operas, were in favor, while chamber music was little cultivated or esteemed in France. The concerts of this Quartet were in fashion, however, for many years.

Lalo's first compositions were pieces for the violin and piano (Op. 1, 2, 3, 5, 6); a trio, C minor, classical in form and influenced by Beethoven (Op. 7); two melodies for baritone (1848); "Le Novice," a scene for baritone (1849); six romances with words by

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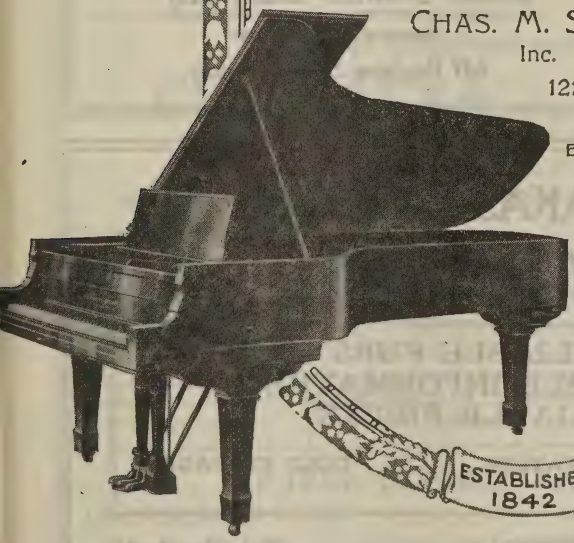

ESTABLISHED 1842

Béranger (1849); six melodies with text by Victor Hugo (published in 1856); a sonata for pianoforte and violin, Op. 12; two pieces for pianoforte and violoncello, Op. 14; an Allegro in E-flat major for pianoforte and violoncello; "Soirées Parisiennes," three pieces for violin and pianoforte; a second trio in B minor; a sonata for pianoforte and violoncello.

Several of his works were played at the concert of the Armingaud-Jacquard Quartet in April, 1859; the Allegro for pianoforte and violoncello, the second trio, and a string quartet in E-flat major, which was originally Op. 19, but afterwards rewritten and published in a new form as Op. 45 in 1888. The great public did not know him, but musicians respected him, and some of his compositions were played in Germany before they were played in France.

A period of discouragement and inaction followed. He gave up composition, married in 1865 one of his pupils, Julie Marie Victoire Bernier de Maligny, a handsome contralto often heard at the concerts of the Société Nationale, and contented himself with playing concerts of chamber music.

Soon after 1870 there was rivalry among French composers of orchestral and chamber music. Lalo took courage, and girded up his loins. His style became more individual, bolder. His violoncello sonata was played on January 27, 1872, at a concert of the Société

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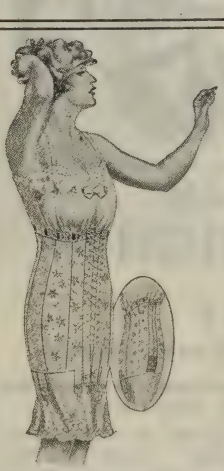
Nationale. Several songs are of this day: Trois Mélodies with words by Alfred de Musset,—"À une fleur," "Chanson de Barberine," "La Zuecca"; "Le Fenaison" and "L'Esclave (words by Gautier); and "Souvenir" (words by V. Hugo). A Divertissement for orchestra was performed at the Cirque d'Hiver, January 12, 1873. Received coldly at the first performance, it was redemanded at the concert of the next Sunday. Massenet made a transcription of it for the pianoforte.

Then came the performance of the Concerto for violin, Op. 20. The "Symphonie Espagnole," first played by Sarasate on February 7, 1875, at a Châtelet concert, made Lalo still more famous; but it was not till his opera "Le Roi d'Ys" was produced at the Opéra-Comique in Paris, May 7, 1888, that he was popularly recognized as one of the first of French composers,—a position that he still holds,—and not without reason did Hans von Bülow, writing a letter to *Figaro* apropos of the Alsace-Lorraine question, sign himself "The friend of Berlioz, Lalo and Saint-Saëns." When this opera was produced and Lalo's fame established, the composer was sixty-five years old. "Le Roi d'Ys" was produced at New Orleans, January 23, 1890, for the first time in the United States.

Before he was applauded as the composer of "Le Roi d'Ys," Lalo met with various and cruel disappointments. Opposed to any concession or compromise, not knowing how to scheme or fawn, he was not the man to be welcomed by managers of opera houses. He was not in the habit of writing salon music, so his name was not known



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to amateurs. When a ballet-master of the Opéra urged him to study Adolphe Adam as a model, Lalo replied, "Do you think I am going to make music like that of 'Giselle'* for you?"

Lalo was obliged to be satisfied with playing in chamber concerts, until a competition, proposed in 1867 by order of the Minister of State, gave him an opportunity, as he thought, of showing what he could do in dramatic music. Beauquier wrote the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," and Lalo set music to it, but the prize was awarded to Jules Phillipot (1824–97) for his "Le Magnifique," an opéra-comique in one act

* "Giselle, ou les Willis," a fantastical ballet in two acts, book by Théophile Gautier and H. de Saint-Georges, music by Adolphe Adam, was produced at the Opéra, Paris, June 28, 1841, with Carlotta Grisi as chief dancer. The ballet had a great success, and was considered as the masterpiece of this art in France until the appearance of Delibes' "Coppelia" (1870) and "Sylvia" (1876). "Giselle" was produced in Boston at the Howard Athenæum, as early as October 10, 1846, when Mlle. Blangy was the leading dancer. It was performed at this theatre again in 1852 and 1853. The Russian Imperial Ballet headed by Miss Pavlowa and Mr. Mordkin revived it at the Boston Opera House, December 31, 1910.

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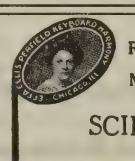

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which was not performed until 1876 at the Théâtre Lyrique, when it was judged wholly unworthy of the honor. There was talk of producing "Fiesque" at the Opéra, but Lalo addressed himself to the Monnaie, Brussels. Just as the opera was about to be performed at the Monnaie, the director, Vachot, died. Lalo published the score; fragments of it were played in concerts in Paris, and the prelude and an intermezzo were performed at the Odéon, May 4, 1873. Pages of this opera were afterwards used by Lalo in his pantomime music for "Néron" (Hippodrome, Paris, March 28, 1891). It has been said that, if the dimensions of the Hippodrome had not seriously injured the effect of some of these pages, which were originally designed for a very different purpose, this pillaging of a score that had already been published would not have shocked a musician: "He would even have congratulated the composer on having found, by an ingenious protest against the unjust forgetfulness to which an old work of genuine merit had been condemned, this means of making his music known to those who otherwise would never have heard it." (The first overture to "Le Roi d'Ys," by the way, the one played in 1876 and afterwards rewritten, was originally intended for an opera planned before "Fiesque," but never published.) Lalo also used pages of "Fiesque" in his Symphony in G minor, produced by Lamoureux, February 13, 1887; the introduction to the first movement was taken from the entr'acte before the third act; the scherzo is founded on the ball scene, and an episode is the ensemble, "Unissons notre deuil," sung by Léonore, Verrina, and chorus; the theme of the adagio is a phrase of Julie, "Fiesque, pardonne moi!"

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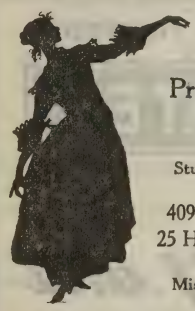
in the trio of the third act. A movement in his Aubade for ten instruments is an entr'acte from "Fiesque"; but the best pages of "Fiesque" were used in the opera, "La Jacquerie," to which we shall refer later. This custom of using pages of one opera or oratorio for another was common among composers of the eighteenth century, and was observed by Rossini with Olympian indifference, as when he used the crescendo in the "Calumny" aria in "Il Barbiere di Siviglia" for the entrance of the Moor in the last act of "Otello." Composers of a later date have not been squeamish in this respect: thus the music of the Soldiers' Chorus in "Faust" was written by Gounod for Cossacks in an opera with a book by Henri Trianon, entitled "Yvan de Russie," or "Yvan le Terrible"*; and the romance of Micaëla in the third act of "Carmen" was composed by Bizet for an opera, "Griselidis," with a libretto by Sardou.† Lalo was given to quoting from himself. The song in which Mylio tells of his love to Rozenn in "Le Roi d'Y's" is taken from "Fiesque," and a broad phrase from the introduction of the "Concerto Russe" (1881) is given to the brass after the chorus of victory in the second act of "Le Roi d'Ys."

* This score was nearly completed in 1857, and Paris journals announced that Gounod had read or, rather, sung it to Royer, director of the Opéra. The work was never performed, but Gounod used pages of it in other operas.

† Bizet destroyed the scores of his "Guzla de l'Emir," "Ivan le Terrible," "La Coupe du Roi Thule." He had dreamed of "Namouna," "Calendal," and he worked some on "Clarisse Harlowe." Fragments of "Griselidis," which he began in 1871, and of "Le Cid," were found after his death, but he sketched his ideas in hieroglyphics which were unintelligible to others. After the production of "Carmen" he was busied especially with "Clarisse Harlowe," and he was thinking of putting music to Léon Halévy's "Les Templiers."



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Little time was given to Lalo for the composition of his ballet "Namouna." Obliged to write the music in four months, he worked on it fourteen hours a day, when he was fifty-eight years old. He had a stroke of paralysis at a rehearsal. The work was nearly completed, and Gounod, fond of Lalo, begged to be allowed to orchestrate the last scenes. But there were other trials for Lalo, who saw a performance of his "Roi d'Ys" indefinitely postponed. After Gounod had completed his task of affection, there came up a question of a cigarette.

In a scene of seduction in the first act of "Namouna" Mme. Sangalli,* the chief dancer, was expected to light and smoke a cigarette while dancing. "She had made praiseworthy attempts to accustom herself to smoke and was at last sure of herself," when the dancer Mérante demanded that this effect should be cut out on the ground that he should use it himself in the scenario of a ballet about to be performed, although the effect was "invented" by Petipa, not by him. There were threats of a lawsuit. Vaucorbeil, the director of the Opéra, was afraid of danger through fire. At last it was decided that Mme. Sangalli should roll the cigarette, but not light it.

* Rita Sangalli came to the United States in 1868 and danced in New York at the Olympic Theatre in "Humpty Dumpty," with George L. Fox, Clown; C. Fox, Pantaloon; Frank Lacey, Harlequin; and Emily Rigi, Columbine. She danced in Boston in a revival of "The Black Crook" at the Continental Theatre, also in "Cinderella" and "Midsummer Night's Dream." She was characterized in New York as a "superbly voluptuous dancer." Georges Duval sounded her praise when she appeared as Sylvia in Delibes' ballet of that name at the Paris Opéra, June 14, 1876; but other Parisian critics said that she was "a vigorous and intrepid ballerina, accurate and forcible, but somewhat lacking in charm."

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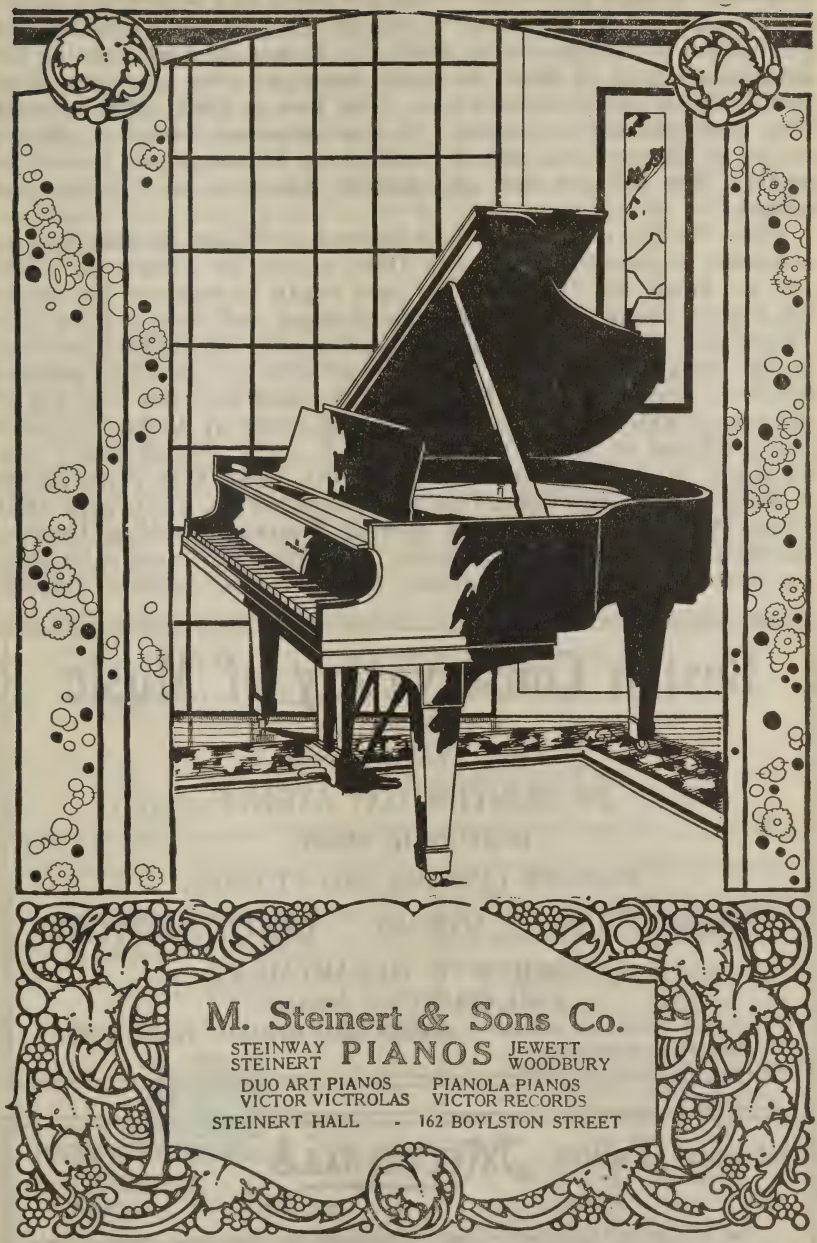
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"Namouna" was announced for performance, but Mme. Sangalli injured a foot, and the performance was postponed. There were then cruel rumors to the effect that the music had been found inadequate. Meanwhile friends of Ambroise Thomas were pressing the production of "Françoise de Rimini." It was said by some of the newspapers that, if Mme. Sangalli were not able to dance, Miss Rosita Mauri would replace her. This was in 1882. She, hearing this, answered her informant: "I shall rehearse Saturday, March 4, and on Monday, the 6th, I shall dance Namouna, or I shall be dead!" She did not die; she danced Namouna on the day she named.

After "Le Roi d'Ys" made Lalo famous at the age of sixty-five, he composed a pianoforte concerto (first played by Diémer in 1889) and the music for "Néron." He then began to compose the music for a lyric drama by Mme. Simone Arnaud and Alfred Blau, "La Jacquerie," which has nothing in common with Mérimée's historical drama except the title and the scene of action. Lalo had another paralytic stroke, and he died having sketched only the first act of this opera, which was completed after his death by Arthur Coquard and produced at Monte Carlo, March 8, 1895. There was a performance at Aix-les-Bains the same year. The first performance in Paris was at the Opéra-Comique December 23, 1895, with Miss Delna, Miss Kerlord, Jérôme, Bouvet, Hermann-Devries, Dufour, and Belhomme as the chief singers. At Monte Carlo the chief singers were Mme. Deschamps-Jehin, Miss Loventz, Jérôme, Bouvet,

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Ughetto, Declauzens, and Lafon. The music of Lalo made little effect.

Disappointment followed Lalo to the end. He was not chosen a member of the Institute, for he would not pull wires for an election. He did not finish his last opera. His death during the commotion excited by dynamiters at Paris awakened little attention, and there were no funeral eulogies in the journals; but nearly all the French musicians of renown were present at his burial, and thus paid tribute to a composer of the highest character and talent. (See the biographical sketch of Lalo by Georges Servières in "La Musique Française Moderne," Paris, 1897; by Hugues Imbert in "Nouveaux Profils de Musiciens," Paris, 1892.)

* * *

The following compositions by Lalo have been performed in Boston at subscription concerts of the Boston Symphony Orchestra:—

Concerto for violin, Op. 20: December 24, 1910 (Sylvain Noack, violinist).

Symphonie Espagnole, Op. 21: November 12, 1887 (Charles M. Loeffler); February 8, 1890 (Mr. Loeffler); March 13, 1897 (Timothée Adamowski); March 10, 1900 (Mr. Adamowski); March 12, 1904 (Mr. Adamowski); November 30, 1907 (Fritz Kreisler); January 7, 1911 (Mischa Elman—first, fourth, and fifth movements); April 17, 1915 (Sylvain Noack).

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Fantaisie Norvégienne for violin and orchestra, December 20, 1884 (Charles M. Loeffler, violinist).

Concerto in D minor for violoncello and orchestra: October 21, 1899 (Elsa Ruegger); October 19, 1901 (Jean Gerardy); February 10, 1912 (Heinrich Warnke); March 6, 1915 (Pablo Casals); March 8, 1918 (Joseph Malkin).

Rhapsody in A for orchestra: December 22, 1888; April 4, 1891; January 17, 1919.

Suite, "Namouna," January 4, 1896.

Overture to "Le Roi d'Ys": November 21, 1891; December 24, 1892; November 23, 1907; November 29, 1913; February 21, 1919.

Aubade from "Le Roi d'Ys," December 22, 1904 (Charles Gilibert, baritone).

The Symphonie Espagnole, Fantaisie Norvégienne, violoncello concerto, Rhapsody, suite from the music to "Namouna," and overture to "Le Roi d'Ys" were played at these concerts for the first time in Boston. It is our impression that the Concerto, Op. 20, was also played here at these concerts for the first time in Boston as a whole and with orchestral accompaniment.

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"The Dance in Place Congo," a ballet-pantomime, after a story of old New Orleans by George W. Cable, book of action and music by Henry F. Gilbert, was produced at the Metropolitan Opera House, New York, on March 23, 1918. Aurore, Rosina Galli; Remon, Giuseppe Bonfiglio; Numa, Ottokar Bartik. Mr. Monteux conducted. Cadman's opera "Shanewis" was produced that afternoon, and after the ballet came Leoni's "L'Oracolo."

The ballet was produced in Boston on April 26, 1918, by the Metropolitan Opera Company at the Boston Opera House, after Rimsky-Korsakoff's "Le Coq d'Or" was performed here for the first time. Mr. Monteux conducted the opera and the ballet. The dancers were as in the New York performances.

"The Dance in Place Congo" is scored for three flutes, two oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, tympani, xylophone, tambourine, triangle, Glockenspiel, big bell, snare drum, bass drum, cymbals, strings, and harp.

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"In casting about for an American subject upon which to base a symphonic poem I was much attracted to New Orleans and the picturesque quality of the life there in ante-bellum days. Especially charming to me were the writings of George W. Cable, author of those delightful books: 'Old Creole Days,' 'The Grandissimes,' etc. In an old number of the *Century Magazine* (February, 1886) I came across an article, written by Mr. Cable, called 'The Dance in Place Congo,' in which are described the wild and quasi-

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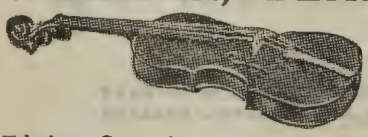
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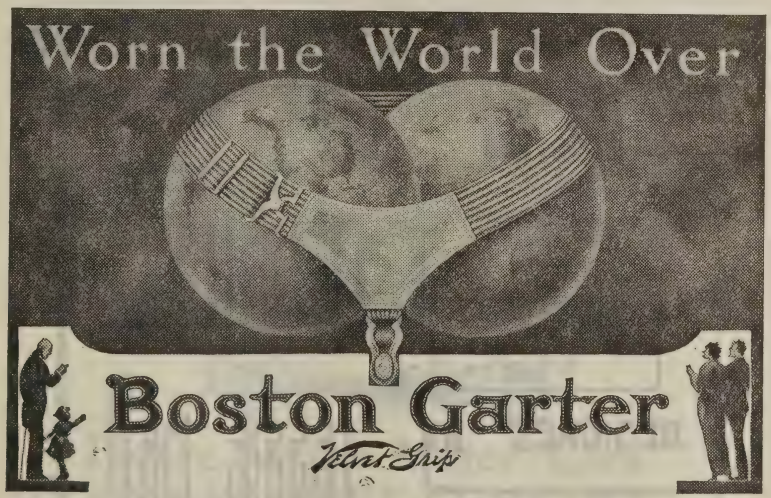
barbaric revels of the slaves on late Sunday afternoons in the outskirts of New Orleans. The 'Place Congo' was a no-'count open space at the fag-end of Orleans Street. The slaves were given liberty to meet there and enjoy themselves once a week, and it is one of their rude but picturesque gatherings which Cable tells of in his article.

"Here was inspiration indeed. What a strong and romantic picture was presented to my imagination by the magical pen of the artist. Just what I was looking for. Here was an American subject; presented in vivid style by an American author; full of dramatic and colorful suggestion. The article is quite a long one and has never been reprinted or included in subsequent collections of Mr. Cable's writings. It can only be seen in the back number of the *Century* that I have referred to. It is not a story, but a word-picture, full of life, suggested color, and animation. It is illustrated in a charming manner with pictures by Kemble, and contains besides some musical illustrations, Creole songs, dance phrases, and many a wild fragment of Southern melody. These musical illustrations have furnished me with melodic suggestion for my composition. Using these melodic fragments much after the manner of Grieg or Tchaikovsky,—and under the inspiration



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of Cable's colorful and suggestive literary artistry,—I have built up my musical structure.

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"The original article contains nothing in the nature of a plot. It is merely a rhapsody: a gorgeous and thrilling word-picture, filled with atmosphere and suggestion, rather than a definite chain of incident. I have, however, in constructing my symphonic poem, characterized certain dominant moods, and striven to give to the musical piece a definiteness of structure not indicated by the original article.

"The first episode of the piece has nothing specifically to do with the 'dance' in Place Congo. It is gloomy and elegiac in character. Beginning with certain dark and quasi-barbaric rhythms, it gradually grows in intensity until it attains to what may be called the tragic and poignant cry of rage and revolt of an entire race against the restraining bonds of slavery. It is *developed* from a wild and most expressive melodic fragment much in use among the blacks of Louisiana in the olden time. Mr. Cable, who quotes this strain in his article, says of it: 'And then there was that long-drawn human cry of tremendous volume, richness, and resound,

to which no instrument within their reach could make the faintest approach. "Eh-h-h!!! pou' la belle Loyotte ma mourri 'nocent, oui, 'nocent ma mourri," all the instruments silent while it rises and swells with mighty energy and dies away distantly, "Yea-a-a-a-a-a!" —then the crash of savage drums, horns, and rattles.'

"The dark mood of this introduction (which again occurs at the end) serves as a frame or tragic background for the wild and unrestrained dance-picture which is to follow. There is uncouth preluding upon the rhythm of the coming dance ever growing stronger and more determinate until the theme of the Bamboula* is ripped out in all its triumphant vulgarity by the full orchestra. The Bamboula was their principal dance. Cable says of it: 'A sudden frenzy seizes the musicians. The measure quickens, the swaying, attitudinizing crowd starts into extra activity, the female voices grow sharp and staccato, and suddenly the dance is the furious Bamboula. Now for the frantic leaps! Now for frenzy! Another pair are in the ring! The man wears a belt of little bells, or, as a substitute, little tin vials of shot, "bram-bram sonnette!' And still another couple enter the circle. What wild—what terrible delight! The ecstasy rises to madness; one—two—

* There are notes about the Bamboula at the end of this article.—Ed

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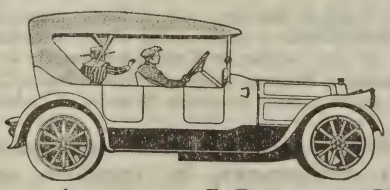

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three of the dancers fall—*bloucoutoum! boum!*—with foam on their lips and are dragged out by arms and legs from under the tumultuous feet of crowding newcomers. The musicians know no fatigue; still the dance rages on.

" 'Quand patate la cuite na (*sic*) va mange li!' And all to that one nonsense line meaning only, 'When that 'tater's cooked, don't you eat it up.' *

"After the Bamboula has spent its hilarious fury, has reached a climax, which is followed by certain declamatory phrases in the orchestra, it dies down and gives place to a more quiet lyrical section. I had here in mind the more romantic aspects of the picture: love-making, etc. At its climax this lyrical section is rudely interrupted by a sudden and insistent reassertion of the barbaric element. There follows what may be interpreted pictorially as a mêlée, or musically as a free fantasie on the two dominant motives of the original Bamboula, which jostle each other cheek by jowl. One may imagine disagreement, contention, or strife to have broken out among the dancers. This is, however, eventually patched up and all hands begin to dance the Bamboula as at first. But hardly have they started when they are interrupted by the deep-voiced

* But see the note about the Bamboula (page 1099)—P. H.

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tone of the nine-o'clock bell* calling the slaves to quarters. The dance falls to pieces and there is a dramatic pause of astonishment and dismay. Then a piercing cry of rage, protest, and despair, after which the flight homeward begins. In my imagination of the scene I heard the bare feet of the slaves beating the ground as they ran away—some at once, others more slowly. Over this rhythm of pattering feet I have introduced melodic remembrances and fragmentary motives of the various songs and dances. The music grows ever more serious and pathetic in character. After a final pause the orchestra breaks forth with the tragic cry of the introduction: the cry of racial revolt against slavery. The dark background or frame of the dance-picture is completed and the composition ends with the note of tragedy in which it began.

. . . . . .

* Lafcadio Hearn, in his "Gombo Zhèbes" (New York, 1885), quoting an old New Orleans saying,—

Après yé tiré canon
Nègue sans passe c'est nègue-marron,

says: "This referred to the old custom in New Orleans of firing a cannon at eight P.M. in Winter, and nine P.M. in Summer, as a warning to all slaves to retire. It was a species of modern curfew-signal. Any slave found abroad after those hours without a pass was liable to arrest, and a whipping of twenty-five lashes. 'Marron,' from which the English word 'maroon' is derived, has a Spanish origin. 'It is,' says Skeats, 'a clipt form of the Spanish 'cimarron,' wild, unruly; literally, 'living in the mountain tops.' 'Cimarron'—from Spanish 'cima,'—a mountain summit. The original term for 'maroon' was 'negro-cimarron,' as it still is in some parts of Cuba." —P. H.

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MUSIC

"'The Dance in Place Congo' was composed over twelve years ago, and laid aside, giving place to more pressing affairs. About four years ago, however, I had the orchestral parts copied out, and submitted the score to the Boston Symphony Orchestra for performance. The conductor kept the score five months without deigning to examine it, nor could I obtain any reply to the notes of inquiry which I wrote to him concerning it. It finally was reported to me that he was prejudiced against it on account of its title and its definitely American source of inspiration, and referred to it contemptuously as 'Niggah Music.' I therefore withdrew my score.

"Failing to obtain a symphonic performance of this composition

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in my native town, I at length conceived the idea of drawing up a scenario for it and attempting to have it performed as a ballet. I went to Northampton to see Mr. Cable, who took great interest in the scheme and gave me many valuable suggestions. Finally the composition in its ballet form with my scenario was accepted for performance by the Metropolitan Opera House and as is well known was given five public performances in the spring of 1918. My idea concerning the stage picture was that it should represent truthfully and characterfully the original 'Dance in Place Congo' as described by Mr. Cable. I desired to present upon the Opera House stage an authentic piece of American art, one having its origin in an American happening, its inspiration in the creation of an American author, its music by an American composer, and its scenery designed by an American painter. The Metropolitan Opera House, both in its management and its personnel is, however, but a bit of Europe transplanted to our hustling America, and it was hardly to be expected that they should be entirely successful in their presentation of such a distinctively American work, though they entered into its preparation with good-will.

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one which, though imperfectly realizing my idea, I am, nevertheless, pleased to have made."

* * *

Mr. Gilbert at an early age taught himself to play the violin. His first instrument was made by his grandfather from a shingle and cigar box. He afterwards studied the violin for several years with Emil Mollenhauer. He took lessons in harmony with George H. Howard and studied composition and orchestration for three years with Edward MacDowell. About 1892 he went into business and did little or nothing with music. In 1901 he went to Paris for the purpose of hearing Charpentier's "Louise." The opera made such an impression on him that, returning, he gave up business and devoted himself to music.

The list of his compositions includes these works:—

STAGE MUSIC: Prelude to Synge's drama "Riders to the Sea"; a Suite built on old Irish themes; a second Suite of compositions by Turlough O'Carolan and Rory Dale O'Caghan harmonized and orchestrated for small orchestra; for performances of some Irish plays in Jordan Hall, Boston, by the Twentieth Century Club, in December, 1904. The Prelude to Synge's drama, largely elaborated, is here included also among Mr. Gilbert's orchestral works.

Prelude to "Kathleen ni Hoolahan" with incidental music for the Irish Literary Society's production of Yeats's plays in Carnegie Lyceum, New York, 1903.

Incidental music for "The Redskin," produced by W. F. Brady in 1906.

"The Dance in Place Congo," a symphonic ballet produced at the Metropolitan Opera House, March 23, 1918.

A comedy-opera is in manuscript. We understand that Mr. Gilbert is now working on a serious opera.

ORCHESTRA: "Two Episodes: I. Legend; II. Negro Episode." The Legend was performed by the Boston Ladies' Symphony Orchestra, Arthur W. Thayer conductor, on January 13, 1896. This was the first performance of an orchestral work by Mr. Gilbert. The "Two Episodes" were performed at a concert of the Manuscript Society, New York, December 3, 1896. There

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were later performances at "Pop" concerts in New York, led by Adolf Neuendorff; at "Pop" concerts in Boston (twice); by Symphony orchestras in Rochester, N.Y., Salt Lake City, Utah, Winona, Minn.; Central Park, New York City, at a Mall open-air symphony concert August 7, 1910.

"Americanesque–on Negro Minstrel Tunes" (MS.). The three themes on which this is based are "Zip Coon," "Dearest Mae," and "Rosa Lee, or Don't be Foolish, Joe." Published as "Humoresque." "Pop" concert, Boston, May 24, 1911.

"Comedy Overture on Negro Themes." First performance August 17, 1910, at a municipal symphony concert, New York. First in Boston on April 13, 1911, at a Boston Symphony Orchestra concert. The overture has been performed in New York (Philharmonic Society, March 17, 1912) and in other cities, even in Feodosia and Odessa, Russia (July 22, August 1, 1914), Glière conductor.

Negro Rhapsody, first performed at the Norfolk Festival, Connecticut, June 5, 1913.

"American Dances for full orchestra." "In writing these dances," says Mr. Gilbert, "I have had in mind Moszkowski's Spanish Dances and Grieg's Norwegian Dances. I have tried to present the popular American spirit in artistic form. I have made free to use ragtime rhythms and all sorts of twists in use in popular music, but have tried to enhance their piquancy by means of harmony and orchestration."

VOICE AND ORCHESTRA: "Salammbô's Invocation to Tänith," for dramatic soprano and orchestra. First performance in Carnegie Hall, New York, March 10, 1906, by Elise Stevens, soprano, and the Russian Symphony Society, Modest Altschuler conductor.

Songs, "Fair Helen," "Winter," "The Lament of Deirdre," "The Curl" (MS).

CHORUS AND ORCHESTRA: Hymn "To Thee: America."

SONGS WITH PIANOFORTE: "Pirate Song" (words from "Treasure Island"), sung frequently by David Bispham and others; "Faery Song" (words from

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Yeats's "The Land of Heart's Desire"); "The Lament of Deirdre" (from the Gaelic by Sir Samuel Ferguson); "Celtic Studies" (four songs: "Bring from the Craggy Haunts of Birch and Pine," John Todhunter; "I would I were the Cool Wind," Fiona Macleod; "My Heart is Heavy," Nora Chesson; "One Night when one o' the Irish Kings," Viking rhyme), sung by David Bispham in the United States and at London and Oxford (England); sung by Mr. Bispham in Boston at a concert of the American Music Society, May 18, 1909; "Fish Wharf Rhapsody," sung in Boston by Mr. Bispham at his recital October 13, 1909; "Zephyrus" (words from Longfellow's "Masque of Pandora"), sung by Mr. Bispham at his recital in Boston, October 13, 1909; "Orlamonde"; Two South American "Gypsy Songs"; "La Montonéra" and "La Zambulidora" (words from Laura A. Smith's "Through Romany Songland"); "Give me the Splendid, Silent Sun" (Walt Whitman); "The Owl" (Tennyson); "Homesick" (Howard Weedon); "Tell me where is Fancy bred"; "Croon of the Dew"; "Eight Simple Songs"; "Perdita"; "The Curl."

Six School songs. Mr. Gilbert has selected and arranged "One Hundred Folk-songs."

PIANOFORTE PIECES: "The Island of the Fay," Fantasie after Poe. Played in Boston by John Beach at the Poe Centennial Exercises (1909).

"Two Verlaine Moods," played by Félix Fox at his recital in Boston, February 28, 1905.

Mazurka, played at a concert of the American Music Society in Boston, May 18, 1909, by Heinrich Gebhard.

Scherzo; Negro Episode; Indian Scenes; Negro Dances.

In 1911 Mr. Gilbert composed music illustrative of the religious, ceremonial, and daily life of the American Indians, being associated with Edward S. Curtis in the latter's lecture "The Story of a Vanishing Race" and in his publication "The North American Indian." The music for the lecture included an orchestral prelude "The Spirit of Indian Life"; a Suite "Dream of the Ancient Red Man"; "Evening in Hopi Land," music for the "Arrow" ceremony for the pictures in the Canon de Chally, etc.

* * *

Mr. Gilbert has contributed thoughtful, sane articles of an independent nature to the *Musical Quarterly* (New York), the *New Music Review* (New York); the *International; Music.* He wrote the chapter "Indian Music" for "The North American Indian,"

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vol. vi.; and the chapter "Primitive Music" for "The Art of Music," vol. i.

He delivered his lecture "Humor in Music" at Harvard University, February 19, 1917, and at Columbia University, April 18, 1918. The musical illustrations in each case were by George Copeland, pianist.

* * *

These compositions of Mr. Gilbert's have been played in Boston at concerts of the Boston Symphony Orchestra:

1911: April 13. Comedy Overture on Negro Themes.

1919: February 21. Symphonic Prologue to J. M. Synge's play "Riders to the Sea."

THE BAMBOULA

In Henry Edward Krehbiel's valuable and entertaining volume "Afro-American Folksongs" (New York, 1914) there are fifteen pages concerning "Creole Music, the Effect of Spanish Influences, Obscenities of Native African Dances, Relics in the Antilles, the Habanera, Dance Tunes from Martinique." Mr. Krehbiel quotes Friedenthal* on the influences that created the dances of the American Creoles:—

"Not much less can have been the share which the Spaniards and Creoles took in the dances of the blacks. Every day in their hours of rest they had opportunities to see the partly sensual, partly

* "Musik, Tanz und Dichtung bei den Kreolen Amerikas" (Berlin, 1913).

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grotesque and wild dances of their black slaves, and to hear their peculiar songs. What impressions may not these fascinating, complicated and bizarre and yet transparent rhythms of the negroes have made upon the Spaniards who themselves possess a refined sense of rhythm. Added to this the strange instruments of percussion which, while marking the rhythm, exerted an almost uncanny effect." He is speaking especially of the Habanera, which he believes originated in Havana, as the name implies.

But other dances of the Antilles were the Bamboula, Bouèné, Counjai, Calinda, Bélé, Benguine, Babouille, Cata, and Guiouba, These dances were all savagely vigorous and licentious. "It is likely," says Mr. Krehbiel, "that the Calinda disappeared from Louisiana as a consequence of the prohibition of the dances in the Place Congo in New Orleans about 1843."

Lafcadio Hearn wrote to Mr. Krehbiel in a letter dated January, 1885: "Yes, I have seen them dance, but they danced the Congo, and sang a purely African song to the accompaniment of a dry-goods box beaten with a stick or bones and a drum made by stretching a skin over a flour-barrel."

"The Bamboula is supposed to have been so-called after the drum of bamboo, which provided its musical stimulus."

The tune and rhythm inspired composers before Mr. Gilbert.

Louis Moreau Gottschalk was born at New Orleans in 1829; he died at Rio Janeiro in 1869. His father was an Englishman born in London; his mother was a Creole of New Orleans, whose ancestors of noble French origin lived on the island of San Domingo. Louis showed so great talent as a pianist that in 1842 he was sent to Paris. There he studied with Camille Stamaty the pianoforte, and composition with Maleden, the teacher of Saint-Saëns. Young as he was, he soon became a lion in Paris. Pianists, from Chopin to Marmontel, for once were eulogistic and not envious. He gave concerts in Paris, at first in private, and then in public, from 1843 or 1844 till 1852, with the exception of a year when he sojourned as a composer in Spain. Léon Escudier, who knew him well in Paris and admired him as a man and a musician, says that Gottschalk composed "La Bamboula," "La Bananier," "La Savane," "La Moissonneuse," and "La Danse Ossianique" in 1845, when he was

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scarcely sixteen years old. They were not published until 1848 and 1849.

Clara Gottschalk, the sister of Louis, gave this account of "La Bamboula": "After his mother's arrival Moreau was stricken down with typhoid fever. During the delirium . . . he was seen to wave his hands, which those around him supposed to be symptoms of the delirium; but during his convalescence, which was very slow, he one day got up and wrote out 'Bamboula,' which he said had been running in his brain during his illness. It is composed upon four bars of a negro melody well known in Louisiana, and is considered one of the most remarkable, as it is one of the most difficult of execution, of all his compositions."

Gottschalk's "Bamboula: Danse de Negres," Op. 2 (D-flat major, Allegro, 2-4), has this motto: "Quand patate-la couite ma va mangé li" (When the sweet potato is cooked, it must be eaten). This proverb is used in the sense of our "Strike the iron while it's hot." Lafcadio Hearn gives the spelling in his "Little Dictionary of Creole Proverbs": "Quand patate tchuite, faut mangé li"; but in his preface says: "No two authors spell the Creole in the same way." The Creoles chanted a short but "poetic and nonchalant motive" on these words. Gottschalk took the first four measures and embroidered the theme. There is a second theme.

La France Musicale in 1848 published an analysis of Gottschalk's composition, prefacing the analysis as follows:—

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The "Rhapsodic Dance: the Bamboula" for orchestra, by Samuel Coleridge-Taylor (1875--1912), was composed for the Norfolk (Conn.) Festival. It was performed for the first time at a concert of the Litchfield County Choral Union, in Mr. Carl Stoeckel's "Music Shed" at Norfolk on June 2, 1910. Mr. Coleridge-Taylor, the son of a negro physician born in Sierra Leone and of an English mother, conducted the "Bamboula," also his "Hiawatha's Wedding Feast" and "The Death of Minnehaha." The "Bamboula" was published in 1911.

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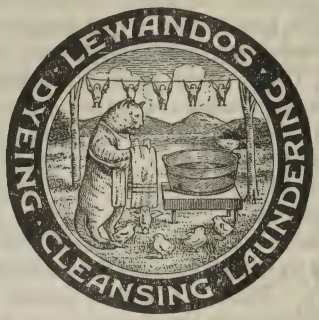

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FRIDAY AFTERNOON, FEBRUARY 27, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 28, at 8 o'clock

Gluck . . Overture to "Iphigénie en Aulide" (Wagner's ending)

Haydn . . Symphony in G major (Breitkopf and Härtel, No. 13)

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I. Serenade. (Viola solo: Mr. Fréderic Denayer)
II. At the Fountain.
III. On muleback.
IV. On the Summits.
V. Naples.

There will be an intermission of ten minutes after the symphony

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   (from Cantata "Josua Navine"
   b. Chanson Hebraique . . . Rimsky-Korsakoff
   ETHEL FRANK assisted by small string orchestra
   AND HARP ENSEMBLE
3. Introduction and Allegro . . . Maurice Ravel
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CARLOS SALZEDO
4. Three Poems by Sara Yarrow, op. 37 . Carlos Salzedo
Ecstasy Despair Humility
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THIRTY-NINTH SEASON, 1919–1920

PIERRE MONTEUX, Conductor

Programme of the

Sixteenth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, FEBRUARY 27

AT 2.30 O'CLOCK

SATURDAY EVENING, FEBRUARY 28

AT 8.00 O'CLOCK

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Langley, A. Bryant, M.	Kurkdjie, N. Leveen, P.	Blackman, A.	

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Violoncellos.

Bedetti, J. Schroeder, A.	Miquelle, G. Keller, J.	Nagel, R. Barth, C.	Belinski, M. Fabrizio, E.	Warnke, J. Stockbridge, C.

Basses.

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IV. On the Summits.
V. Naples.

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Overture to the Opera "Iphigénie en Aulide."

Christoph Willibald Gluck

(Born at Weidenwang, near Berching, in upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787.)

"Iphigénie en Aulide," "tragédie-opéra" in three acts, text by Bailli Du Rollet (after Racine), was produced at the Opéra, Paris, April 19, 1774. Iphigénie, Sophie Arnould; Clytemnestre, Dlle. du Plant; Achille, Le Gros; Agamemnon, Larrivée; Calchas, Gelin; Patrocle, Durand. Ballet: Les Dlles. Guimard, Allard, Heinel, Peslin; les sieurs Vestris, Gardel, etc. There were revivals in 1800, 1806, 1816, 1824.

The opera was revived in Paris at the Opéra-Comique, December 18, 1907. Iphigénie, Lucienne Bréval; Clytemnestre, Mlle. Brohly; Achille, Beyle; Agamemnon, Ghasne; Calchas, Vieuille; Patrocle, Azéma. Régina Badet was the chief dancer. Ruhlmann conducted. There were six performances that year; seven in 1909.

The Greeks wishing to sail against Troy were becalmed at Aulis. Calchas, the seer, declared that the sacrifice of Iphigenia, the daughter of Agamemnon, was the only way of propitiating Diana. Agamemnon was obliged to yield. Iphigenia was brought to Calchas under the pretext of marriage with Achilles. On the point of being sacrificed she was carried in a cloud by Diana to Tauris.

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"Iphigénie en Aulide" was the first of the operas written by Gluck for Paris. Even before it was produced, it made a sensation. We learn from Grimm and Diderot's "Correspondance Littéraire" (Part II., vol. iii., pp. 79–84) of the discussions provoked. "For a fortnight no one thinks or dreams here of anything except music. It is the theme of all our talk and disputes, it is the soul of all our suppers, and to be interested in anything else would appear ridiculous. If you speak of politics, you are answered with a harmonic device; if you make a moral reflection, the ritornello of an arietta is the reply; and if you try to recall the interest produced by this or that piece of Racine or Voltaire, the only answer is a remark concerning an orchestral effect in Agamemnon's fine recitative. . . . All the parties are afire with like fury. There are three especially conspicuous: that of the old French opera, which has sworn to recognize no other gods than Lulli and Rameau; that which stands for purely Italian music and believes in the song only of the Jumellis (*sic*), Piccinis, Zachinis (*sic*) ; and that of the Chevalier Gluck, who pretends to have found the most appropriate music for dramatic action,—music whose principles are drawn from the eternal source of harmony and the intimate relationship of our sentiments and sensations; this music belongs to no special country, but the genius

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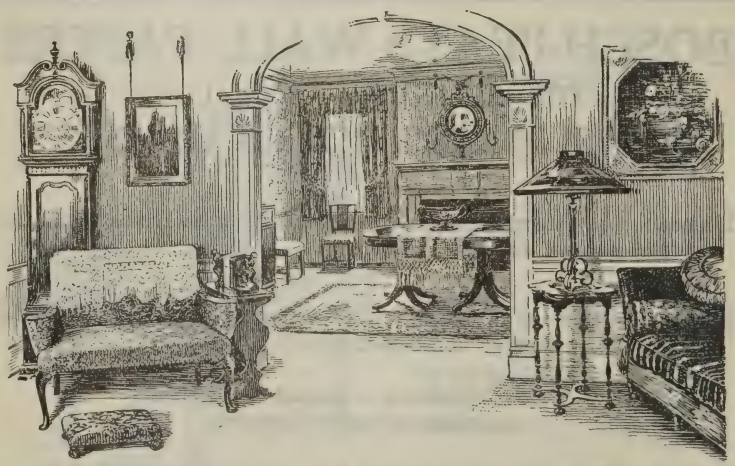
of the composer has known how to adapt his style to the particular idiom of our language."

The Abbé Arnaud, in his famous letter to Madame D. (April, 1774), dwelt at length on the grandeur and tenderness of the overture, which soon became a favorite concert piece, but there were dissenting voices. Forkel wrote: "This overture, which is brought forward as an example of a true overture, is in no way an overture, for it has not in the slightest degree any of the true and characteristic features. We must therefore put it in the class of symphonies, and it must then be said that as a symphony it has no high rank."

The overture, as written by Gluck, is connected, as that of "Don Giovanni," immediately with the opening scene. Mozart, it is said, wrote an ending for concert performance, but this ending is now attributed by some to J. B. S. Schmidt (1779–1853). The overture is scored for two flutes, two oboes, three bassoons, four horns, three trumpets, kettledrums, strings. Gluck dedicated the score of his opera to the King of France.

When Wagner was conductor of the Royal Opera House at Dresden, he arranged and revised Gluck's opera for performance. His version was first performed there February 22, 1847. His ending of the overture was written later and at Zürich. He wrote an article, dated Zürich, June 17, 1854, concerning the character of the



The picture, while lacking the charming colorings of the furniture and fabrics, gives a fair idea of the interesting vista as one steps off the elevator into Paine's new rooms on the third floor

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overture. This article was published in the *Neue Zeitschrift für Musik* of July 1, 1854, together with the score of the new close, devised by him, a close of thirty-three measures. The "whole content" of the overture appeared to him as follows:—

"(1) A motive of Appeal, from out a gnawing anguish of the heart.

"(2) A motive of Power, of imperious, overbearing demand.

"(3) A motive of Grace, of maidenly tenderness.

"(4) A motive of Sorrowing, of agonizing pity.

"The whole compass of the overture is filled by nothing but the constant interchange of these (last three) chief motives, linked together by a few subsidiary motives derived from them."

He ended with this declaration: "I hold it the most rational course for us to perform nothing whatever of Gluck and confrères any more, for this reason, among others, that their creations are mostly performed so unintelligently that their impression, coupled with the respect instilled into us from our youth up, can only make us utterly confused and rob us of our last grain of productivity.

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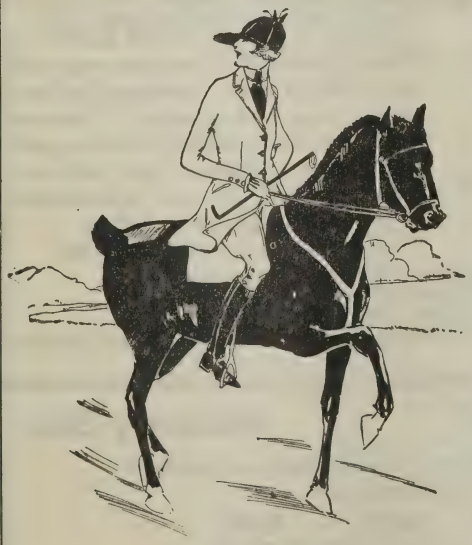
SYMPHONY IN G MAJOR (B. & H. No. 13) . . . . . JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791);



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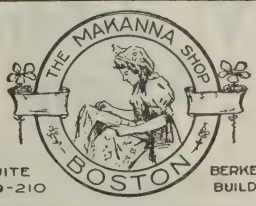
the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

I. The first movement opens with a short and slow introduction, adagio, G major, 3-4, which consists for the most part of strong staccato chords which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. Passage-work develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion-theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment, and the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncello. The development is carried along on the same lines. There is a very short coda.



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III. The Menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

IV. The Finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—

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* Some say the sum was six thousand livres.

Peter Kindred

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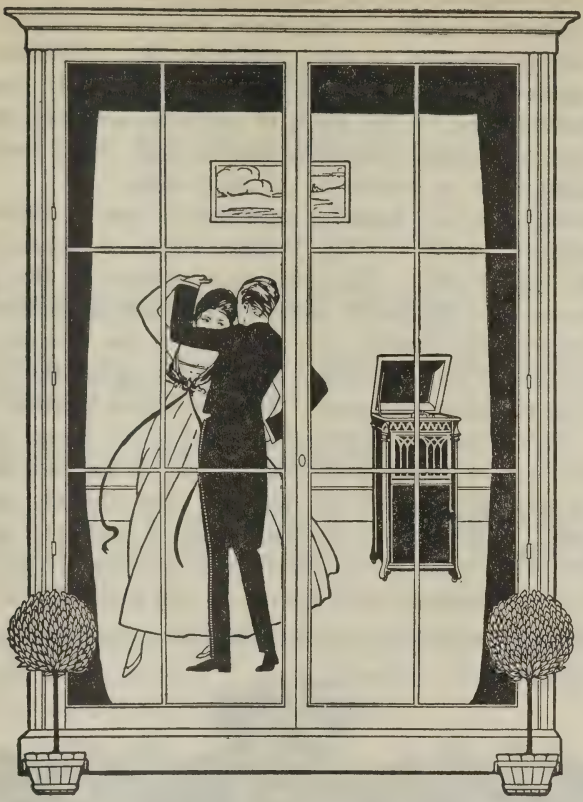

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distinguished singers,—as Farinelli, Raaf, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23–28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded on oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir'. . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly *saw,* by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard,* by the most violent applause

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that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! It surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music,* such as might soothe and lull to sleep the heroine of a tragedy."

The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaf, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff. Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet?* Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

For this society, Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the

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establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshall of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins,

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twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789; and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years

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before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros [*sic*], director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premiata' *; for I am sure that no such

* "L' Isola disabitata" (Esterház, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").

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work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739–93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about Legros in his letters from Paris. There is a singular story about him in the "Correspondance Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini

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Richard Aldrich in the New York *Times*, February 24, 1920

For the first time in New York, John Alden Carpenter's ballet pantomime "The Birthday of the Infanta" was presented yesterday afternoon by the Chicago Opera Company at the Lexington Theatre.

Mr. Carpenter needs no introduction to New York, where his music in a number of forms has long been known and admired. He has not before undertaken anything of a dramatic character: but his imagination, his fine taste and skill in writing for the orchestra have been so fully demonstrated that something uncommonly beguiling was to be expected from his treatment of this subject.

That subject, which has also been made into a play, is an almost ideal one for such a pantomimic work as this, and for the spirit in which Mr. Carpenter has treated it. It is taken from Oscar Wilde's tale of the same title and has been skilfully arranged by the composer himself, the dances and scenes being the devising of Adolph Bolm, who also has a principal part in the performance.

The garden of the palace, an interior court, is first shown; gardeners prepare its decorations for the infanta, who has a birthday, but is not expecting a celebration. She comes forth alone in a delightful expansive scarlet and gold gown such as Velasquez represented, also such a head-dress—the costume that is soon more copiously exemplified by other ladies of the court. The Infanta suddenly finds herself surrounded by groups of children and their elders, who come to pay her homage. A procession comes with servants bearing gifts; there is a birthday cake with twelve candles.

The spectacle in honor of the occasion begins when the ladies have taken their places on the terrace. There are gypsy dancers, jugglers, tightrope walkers, a miniature bullfight with a make-believe bull and beautiful banderilleros, matador and picador. Finally comes Pedro, the grotesque, deformed and misshapen. He begins a wild dance; few are interested but the princess, who throws him her scarf. It means more to him than she intended; he takes it as a sign of her love. The spectacle ends; the guests enter the palace, but Pedro is held back by the guards. The curtain falls.

It rises upon a vestibule in the palace just inside the door from which Pedro was barred. He stealthily enters; he sees himself in two tall mirrors, and discovers his ugliness. He begins to dance desperately, in a frenzy, till he falls dead of a broken heart. The guests, and finally the princess, come in. She looks at him lying there, requests him to dance again for her; then she discovers that he is dead. She draws away from the body. The curtain falls.

Mr. Carpenter has written music filled with fancy, with fantastic imagination, now grotesque, humorous, now picturesque and brilliant; music of subtly suggested realisms, glittering and shimmering with shifting orchestral colors. He has found exactly the right expression for the story. His instrumentation is light, exposed; often expressive in its timbres, ingenious and skilful in the manipulation of all the modern resources. There is naturally a Spanish note in certain passages, as in the dances; a note suggested rather than too obviously emphasized.

The score is fascinating. It would perhaps be saying too much to say that it is highly original. Mr. Carpenter has copied nobody; but he has heard Stravinsky, especially in his "Oiseau de Feu," and has profited by it. And he has written with brilliant and refined skill, as a master.

The performance was carried through with inimitable grace and expressiveness. Ruth Page as the Infanta was a seductive figure. Adolph Bolm, perhaps more wild than ugly in his appearance, danced with the intensity of expression the occasion demanded, with tragic fury at the end. The several participants in the spectacle gave it variety and picturesqueness and a ceaseless animation.

The mounting was quite worthy of the piece; the costumes richly picturesque, the stage picture appropriate. Mr. Louis Hasselmans conducted the performance with much zeal and effectiveness. There was hearty applause, and after the final curtain, besides the principals, appeared Mr. Carpenter, Mr. Robert Edmond Jones, designer of the scenery and costumes, and Mr. Hasselmans. There was regret that there will be no further repetition of the work in the Chicago Compnay's season, now coming to a close.

heard for the first time a symphony of Haydn, and was so affected by it that he ever afterwards honored him as a father. The French were long loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterház, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris the managers of the society sold the right of publication for one thousand or twelve hundred francs, and sent this sum to the composer as a token of the respect in which they held him.

Mr. Lionel de la Laurancie, in his invaluable work, "Le Goût Musical en France" (Paris, 1905), gives interesting details concerning the early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admiration, hearing the beautiful symphonies of Haydn?

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Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of a symphony a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's finales. "He is the only one who possesses the rare privilege of always charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802–03: "I can only repeat what I said seventeen years ago about the 'Concert des Ama-

* Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1816–41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the *Tablettes* in 1810–11.

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teurs: Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as conductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them. . . . In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

*
* *

Berlioz reviewed in the *Revue et Gazette Musicale* of 1841 (p. 225) the performance of a symphony by Haydn. The article, which is not included in any one of the published volumes of Berlioz's

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feuilletons, shows the critic in lightsome mood, before his duties as a journalist irked him.

"Haydn's Symphony in D belongs naturally to the kind of naïvely good and gay music that recalls the innocent joys of the fireside and the *pot-au-feu*. It goes and comes, never brusquely, noiselessly, in morning négligé,, clean and comfortable; it hums a tune and now and then cracks its little joke; it opens the window to profit by a warm sunbeam; a poor man passes in the street, one is moved to humble pity and gives a sou or a bit of bread, and is satisfied within, and thanks the good God for having a sou and a bit of bread for the poor. Then one prudently takes an umbrella, and goes to the café to play dominoes and drink a pot of beer seasoned with inoffensive gossip; and at nine o'clock, goes home, puts on a white cotton nightcap, says a prayer, gets into a good feather-bed and sleeps there in the peace of the Lord. The orchestra understood perfectly the style and ways of this amiable composition; it has drawn in its claws, mewed gently, drank its milk with a charming gracefulness, without opening wide its great lurid eyes, without bristling its long whiskers, without shaking its tail, like a virtuous cat of the presbytery. The audience was delighted. No wonder: one likes to drink a bottle of good wine with an honest fellow when one meets him. There are so many countries where one would be obliged for that to take with him the man and the wine."

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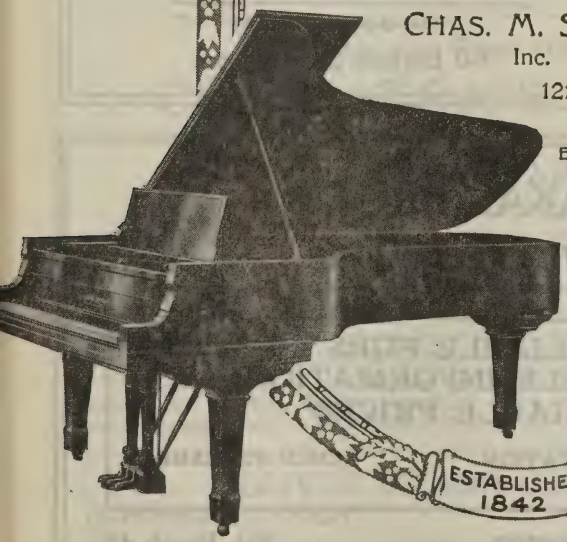

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"The Blessed Damozel" ("La Damoiselle Élue), Lyric Poem after D. G. Rossetti, for Female Voices, Solo, Chorus, and Orchestra . . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

Rossetti's poem, which was in his mind as early as 1848, was published in a short-lived magazine, *The Germ* (afterwards *Art and Poetry*), brought out early in 1850 by members of the Præraphaelite brotherhood with the aid of some friends. In this magazine Rossetti's first verses and prose were published. In 1881 he told Hall Caine that the origin of "The Blessed Damozel" was derived from his "perusal and admiration of Poe's 'Raven.'" "I saw" (Mr. Caine thus voiced Rossetti) "that Poe had done the utmost it was possible to do with the grief of the lover on earth, and I determined to reverse the conditions and give utterance to the yearning of the loved one in heaven." "The Blessed Damozel" was reprinted with many variants from its original form in the *Oxford and Cam-*

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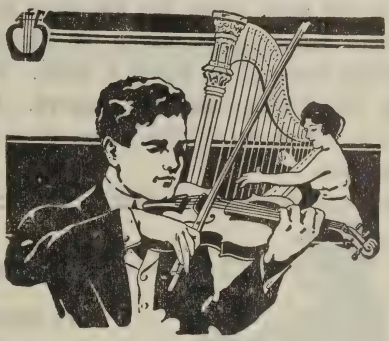

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bridge Magazine, published in twelve monthly numbers in the year 1856.

The translation into French was made by Gabriel Sarrazin. Debussy did not use the whole poem.

The changes necessary to fit Rossetti's verse to Debussy's music were made by Mr. Frank Damrosch for the performance by the Oratorio Society of New York under his leadership on December 2, 1908, when Nevada Van der Veer and Edith Chapman-Gould were the solo singers.

The first performance in America was in French, at a concert given in Boston by Mrs. Helen Hunt and other pupils of Mme. Gertrude Franklin-Salisbury on December 10, 1903. There was no orchestra. Heinrich Gebhard, pianist, played Debussy's music, and Mrs. Hunt sang the music of the Damozel and the Narrator. Debussy's Romance, Fantoche, La Cloche, and Mandoline were then sung by Mrs. Hunt for the first time in Boston.

The first performance in Boston with orchestra was by the Cecilia Society on April 4, 1905. Isabelle Bouton and Bertha Cushing Child were the solo singers. B. J. Lang conducted. Charpentier's "Vive du Poète" was then performed for the first time in America.

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The Cecilia gave another performance on December 12, 1905: Corinne Rider-Kelsey and Bertha Cushing Child.

There was a performance with orchestra at the Boston Opera House on December 8, 1912. Mr. Caplet conducted. The solo singers were Mary Garden and Florence de Courcy.

We give here the English text as written by Rossetti:—

The blessed damozel leaned out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,

La demoiselle élue s'appuyait
Sur la barrière d'or du Ciel,
Ses yeux étaient plus profonds
Que l'abîme des eaux calmes au soir.
Elle avait trois lys à la main
Et sept étoiles dans les cheveux.

Sa robe flottante n'était point
Ornée de fleurs brodées,

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But a white rose of Mary's gift,
For service meetly worn;
Her hair that lay along her back
Was yellow like ripe corn.

. . . . . .

Around her, lovers, newly met
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remembered names;
And the souls mounting up to God
Went by her like thin flames.

And still she bowed herself and stooped
Out of the circling charm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Along her bended arm.

. . . . . .

The sun was gone now; the curled moon
Was like a little feather
Fluttering far down the gulf; and now
She spoke through the still weather.

Mais d'une rose blanche, présent de Marie
Pour le divin service justement portée;
Ses cheveux, qui tombaient le long des ses épaules,
Étaient jaunes comme le blé mûr.

. . . . . .

Autour d'elle, des amants,
Nouvellement réunis,
Répétaient pour toujours, entre eux,
Leurs nouveaux noms d'extase;
Et les âmes qui montaient à Dieu,
Passaient près d'elle comme de fines flammes.

Alors, elle s'inclina de nouveau,
Et se pencha en dehors du charme encerclant,
Jusqu'à ce que son sein eut échauffé
La barrière sur laquelle elle s'appuyait,
Et que les lys gisent comme endormis
Le long de son bras étendu.

. . . . . .

Le soleil avait disparu, la lune annelée
Était comme une petite plume
Flottant au loin dans l'espace;
Et voilà qu'elle parla à travers l'air calme,

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. . . . . .

"I wish that he were come to me,
For he will come," she said.
Have I not pray'd in Heaven?—on earth
Lord, Lord, has he not pray'd?
Are not two prayers a perfect strength?
And shall I feel afraid?

"When round his head the aureole clings,
And he is clothed in white,
I'll take his hand and go with him
To the deep wells of light;
As unto a stream we will step down,
And bathe there in God's sight.

. . . . . .

"We two will lie i' the shadow of
That living mystic tree
Within whose secret growth the Dove
Is sometimes felt to be,

Sa voix était pareille à celle des étoiles
Lorsqu'elles chantent en chœur.

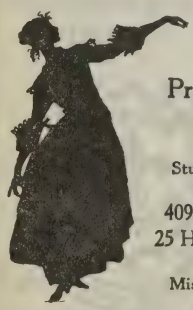
. . . . . .

"Je voudrais qu'il fût déjà près de moi,
Car il viendra.
N'ai-je pas prié dans le Ciel? Sur terre,
Seigneur, Seigneur, n' a-t-il pas prié?
Deux prières ne sont-elles pas une force parfaite?
Et pourquoi m'effrairais-je?

"Lorsqu' autour de sa tête s'attachera l'auréole,
Et qu'il aura revêtu sa robe blanche,
Je le prendrai par la main et j'irai avec lui
Aux sources de lumière;
Nous y entrerons comme dans un courant,
Et nous y baignerons à la face de Dieu.

. . . . . .

"Nous nous reposerons tous deux à l'ombre
De ce vivant et mystique arbre;
Dans le feuillage secret duquel on sent parfois
La présence de la colombe,



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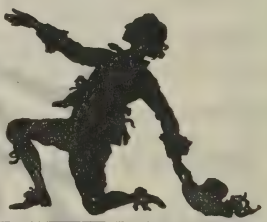

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While every leaf that His plumes touch
Saith His Name audibly.

. . . . . .

"We two," she said, "will seek the groves
Where the lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies,
Cecily, Gertrude, Magdalen,
Margaret and Rosalys.

. . . . . .

"He shall fear, haply, and be dumb:
Then will I lay my cheek
To his, and tell about our love,
Not once abashed or weak:
And the dear Mother will approve
My pride, and let me speak.

"Herself shall bring us, hand in hand,
To Him round whom all souls
Kneel, the clear-ranged unnumbered heads
Bowed with their aureoles:
And angels meeting us shall sing
To their citherns and citoles.

Pendant que chaque feuille, touchée par ses plumes,
Dit son nom distinctement.

. . . . . .

"Tous deux nous chercherons les bosquets
Où trône Dame Marie
Avec ses cinq servantes, dont les noms
Sont cinq douces symphonies:
Cécile, Blanchelys, Madeleine,
Marguerite et Roselys.

. . . . . .

"Il craindra peut-être et restera muet,
Alors, je poserai ma joue contre la sienne;
Et lui parlerai de notre amour,
Sans confusion ni fabilesse,
Et la chère Mère approuvera mon orgueil,
Et me laissera parler.

"Elle même nous amènera la main dans la main
A celui autour duquel toutes les âmes s'agenouillent,
Les innombrables têtes clair rangées
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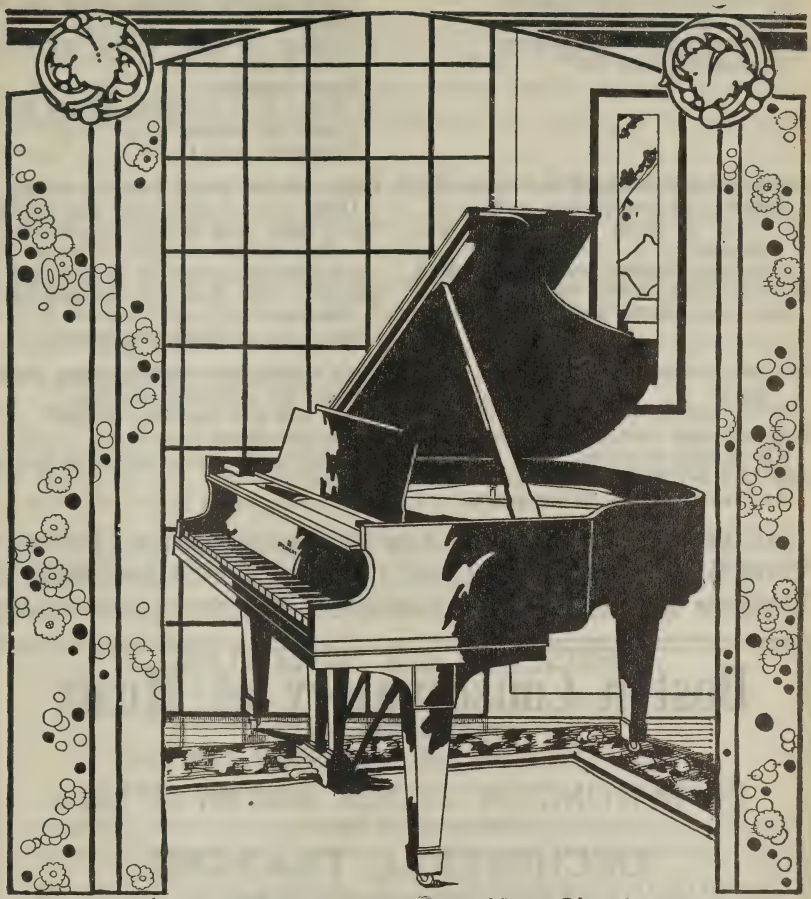

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"There will I ask of Christ the Lord
Thus much for him and me:—
Only to live as once on earth
With Love, only to be,
As then awhile, for ever now
Together, I and he."

"Alors, je demanderai au Christ,
Notre Seigneur,
Cette grande faveur, pour lui et moi,
Seulement de vivre comme autrefois
sur terre;
Dans l'Amour;
Et d'être pour toujours, comme alors
pour un temps,
Ensemble, moi et lui."

She gazed and listened and then said,
Less sad of speech than mild,—
"All this is when he comes." She ceased.
The light thrilled towards her, fill'd
With angels in strong level flight.
Her eyes prayed and she smil'd.

Elle regarda, prêta l'oreille et dit,
D'une voix moins triste que douce:
"Tout ceci sera quand il viendra."
Elle se tut:
La lumière tressaillit de son côté
Remplie d'un fort vol d'anges horizontal.
Ses yeux prièrent, elle sourit;

(I saw her smile.) But soon their path
Was vague in distant spheres:
And then she cast her arms along
The golden barriers,
And laid her face between her hands,
And wept. (I heard her tears.)

Mais bientôt leur sentier devint vague
Dans les sphères distantes.
Alors, elle jeta ses bras le long
Des barrières d'or.
Et posant son visage entre ses mains,
Pleura.

As Mrs. Franz Liebich says in her life of Debussy, Rossetti's words "chosen with infinite care and selected with due regard to loveliness of sound, by the very nature of their strong individuality

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are unresponsive to any foreign treatment. . . . But though some of the quaint, archaic phraseology cannot adequately be reproduced in another language, the spirit of the poem has been well conceived by the translator and still more wonderfully transcribed in Debussy's music. He has captured the poet's delicate imagery and set it with a minute attention to precise detail worthy of a Pre-Raphaelite painting, altogether different to the style of his later works."

Debussy was awarded the *prix de Rome* in 1884 with his cantata "L'Enfant Prodigue." Arriving in Rome he wished to put music to Heine's drama "Almanzor." He could not find a satisfactory translation, so he abandoned the work after writing the first part, which he sent to Paris as his first *envoi*. The score was mislaid or lost. His second *envoi* was "Printemps," composed in February, 1887, originally written for orchestra, pianoforte and chorus without words. "Printemps" was examined and judged by Thomas, Gounod, Delibes, Reyer, Massenet, and Saint-Saëns of the Société des Beaux Arts. They rendered a verdict of undue modernity, and deemed the work insufficiently precise in form.*

* Debussy having made a transcription of "Printemps" for two pianofortes and female chorus, also for pianoforte (four hands) and chorus, prepared an orchestral score (published in 1913). This "Suite Symphonique" has been performed in Boston at concerts of the Boston Symphony Orchestra, January 24, 1914; October 26, 1917.

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Rossetti's poem translated by Sarrazin fell into Debussy's hands. He was enthusiastic over it, and began composition at Rome which was completed in Paris in 1887. "The Blessed Damozel" was his third *envoi*. The Academy gave approval with a slight reserve, and the customary performance at the Conservatory was proposed, but the conservatives would not allow a performance also of the condemned "Printemps." Debussy would not submit to the exclusion. ("Printemps" as a symphonic suite was performed in Paris for the first time on April 18, 1913, at a concert of the Société Nationale de Musique.)

"The Blessed Damozel" was performed for the first time at a concert of the Société Nationale in the Salle Erard, Paris, on April 8, 1893. Julia Robert was the singer. The programme included Chausson's "Poèmes de l'Amour et de la Mer"; Pierre de Bréville's "Médeia"; a dramatic overture by Bonheur; "Iris," a symphonic tale by Paul Fourner; Overture to "Polyeucte," by Dukas. Du-

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parc's "Phydilé" was then sung for the first time with the composer's orchestrated accompaniment.

Debussy scored "The Blessed Damozel" for these instruments: three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, two harps, strings. The work is dedicated to Paul Dukas.

In December, 1919, three works of Debussy not intended by him for the stage were performed as operas at the Théâtre-Lyrique (Vaudeville), Paris: "The Prodigal Son,"* a cantata which had been performed as an opera in England and America; "The Blessed Damozel"; and "The Box of Playthings,"† which was composed for the pianoforte. This procedure excited the indignation of critics. Gaston Carraud wrote: "The mania that possesses us to put everything in the place for which it was not intended, should have hesitated in the case of Debussy. No artist has shown in his work a surer, more delicate and constant tact and a more exact knowledge of the adaptation of means to an end. Nothing of that which he composed for the concert-hall suits the theatre; nothing that

* "The Prodigal Son" was first performed as an opera in the United States at the Boston Opera House, November 16, 1910: Alice Nielsen, Robert Lassalle, Ramon Blanchart. Mr. Caplet conducted.

† "La Boite à Joujoux" ("The Box of Playthings") for the piano was played in Boston by Guy Maier, November 29, 1919.

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he wrote for the theatre can be transferred to the concert stage; and what he wrote for the pianoforte has not been advantageously orchestrated—witness the 'Jet d'Eau.' . . . In 'The Blessed Damozel' we do not find all Debussy's music, but there is already in it certain peculiar and essential features; in the harmonic atmosphere, in the melodic turns, in the declamation; a little less in the orchestration. We have especially an emotional quality which up to that time had not been conceived. Unfortunately, the semblance of stage action and business, so useless, that one can realize for a work of this ideal nature, only emphasized the rather nerveless monotony of the score; nor was this avoided by conducting the score in the Italian fashion." At this performance Mme. Croiza was praised as one of the "perfect singers of the period," one of the extremely rare singers who understand and can express nobly "an art charged with interior emotion."

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"L'Apres-Midi d'un Faune" *: 1904, December 31, 1906, March 10; 1909, January 16; 1911, November 4; 1915, April 24; 1916, November 17; 1919, October 10.

* The first performance in Boston, also in the United States, was at a concert of the Boston Orchestral Club, Georges Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, B. J. Lang conductor, February 24, 1904.

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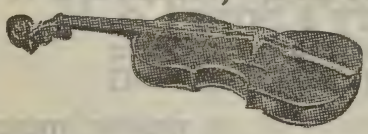
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"La Mer": 1907, March 2; 1913, March 1; 1915, December 17; 1917, November 16.

Trois Nocturnes*: 1908, December 12—Chorus of Sirens sung by the Choral Club of the New England Conservatory of Music; 1912, April 27—Chorus of Sirens by the Musical Art Club; "Nuages" alone, 1918, April 5 (in memory of the composer); the three (revised edition), 1919, March 7.

"L'Enfant Prodigue," Azaël's Recitative and Air: (Geraldine Farrar) 1909, November 6.

"Rondes de Printemps": "Images" No. 3: 1910, November 26, December 17; 1917, April 13.

Iberia: "Images" No. 2: 1911, April 22; 1911, December 23; 1914, April 4; 1917, April 13; 1918, October 25.

"L'Enfant Prodigue," Recitative and Air of Lia: (Jeanne Jomelli) 1910, December 31; (Maggie Teyte) 1913, January 25; (Madame Melba) 1917, December 28; (Florence Easton) 1918, November 1.

Printemps: Symphonic Suite: 1914, January 24; 1917, October 26.

Gigues: "Images" No. 1: 1917, April 13.

Jeux: 1920, January 2.

* The Three Nocturnes were performed first in Boston, also in the United States, at a Chickering Production Concert, February 10, 1904, Mr. Lang conductor. They were played twice at this concert.

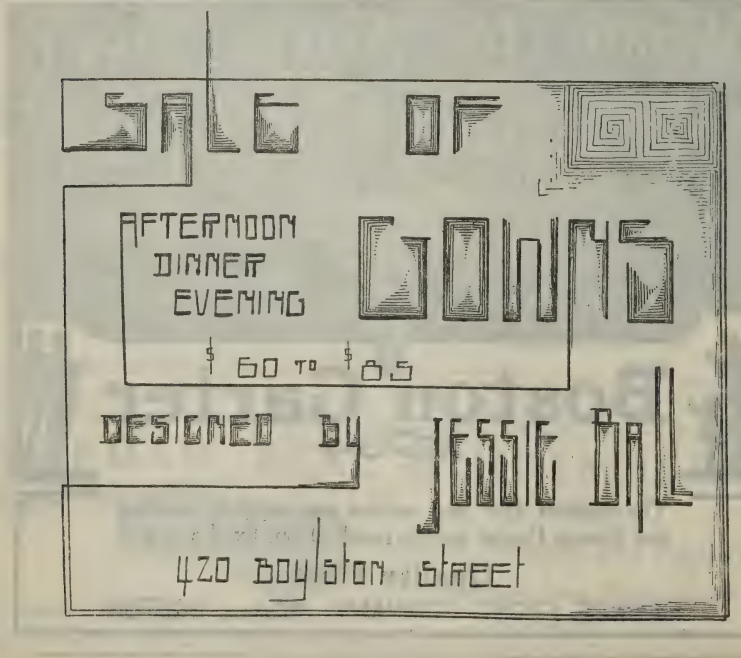
(Born at Dieuze, France, June 25, 1860; now living at Paris.)

Charpentier, a *prix de Rome* of 1887, wrote the suite, "Impressions d'Italie," at the Villa Medici, Rome. The finale, "Napoli," was first performed at the Institute, Paris, October 31, 1891; it was also performed at a Lamoureux concert, November 15, 1891. The suite, as a whole, was played for the first time at a Colonne concert, March 13, 1892. The first performance in the United States was under Theodore Thomas at Chicago, November 24, 1893.

Alfred Ernst * wrote an explanatory programme of the five movements. This programme was translated by William Foster Apthorp as follows:—

I. Serenade. It is nearly midnight. Coming out from the *osterie*, the young fellows of the neighborhood sing long, burning

* Alfred Ernst, who died May 15, 1898, about forty years old, was librarian of the Bibliothèque Sainte-Geneviève, Paris, and music critic of *La Paix*. A pupil of the École Polytechnique, he abandoned science for literature. A perfervid Wagnerian, he translated into French the book of "Die Meistersinger," and his version was used when the opera was produced at the Opéra (November 10, 1897). He translated the book of "Das Rheingold" also. A frequent contributor to journals, magazines, encyclopædias, he published these volumes: "L'Œuvre Dramatique de Hector Berlioz" (1884); "Richard Wagner et le Drame Contemporain" (1887); "L'Art de Richard Wagner, l'Œuvre Poétique" (1893); and, in company with Élie Poirée, "Etude sur 'Tannhäuser' de Richard Wagner" (1895). This simple, modest, industrious man died from overwork and the care and anxiety spent on his three sick little children.



songs, at times sad, often with a savage accent, under their betrothed's windows. These love-sick phrases are answered by mandolines and guitars. Then the song of the young men sounds again, and dies away, little by little.

II. At the Fountain. Towards the ravines, where the waterfalls spread out, march the girls, bare-armed, bare-legged, with their white chemisette wide open over their shoulders and tanned bust. Serious, peaceful, without voice and without a thought, they walk on, to a calm rhythm that is almost religious, carrying bronze jugs on their heads, with a slight swaying of the hips beneath the rigidity of their head and shoulders. And it is like a procession of priestesses, proud and passive, marching their silent march through the burning brightness of the sunlight, while at times the gay refrain of the shepherds sounds down from the mountain.

III. On Muleback. Towards evening, along the road that winds through the Sabine Mountains, the mules trot at an even gait, to the bright rhythm of their bells. That melody of the violoncello is the *canzone,* sung with full voice by the *mulattiere;* and those sweet thirds of the flutes that follow are the loving song, murmured by the fair girls with deep eyes, seated, or rather kneeling, in the big carts that go up towards the village.

IV. On the Summits. It is noon in the lofty solitudes, in this

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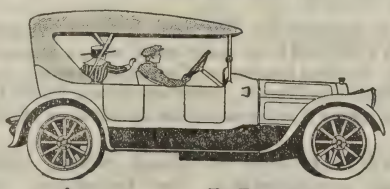

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"Desert of Sorrento" which overlooks the town, from whence the eye embraces the islands and the sea. The strings with their long-sustained notes paint, as it were, the background of the picture, that extent of sea and country burnt by the sun, that glowing atmosphere; a horn suggests the far-off bell of a monastery. The flutes, clarinets, harps, tell of the twittering of birds, vociferously trilling, as if drunk with warmth and light. Those violas and 'celli that sing, that gradually swell their tones, are the soul, the enthusiasm of the poet, the voice that rises up in the solitude, while the church bells grow louder, and the chimes from Sorrento, from Massa, even from Malfi, awaken those from the hills, interlace their sounds over a compass of several octaves, pass over the desert of summits, and are lost far off over the blue sea. All is peace, some sounds of bells are still heard, feeble and sweet, in the distant immensity.

V. Naples. In this last part of his "Impressions" the composer has attempted to paint a musical picture of Naples, its population, its wholly outdoor life, its joyfulness. . . . At first we hear scattered vibrations: heat, light, the swarming crowd. It seems as if songs came from every street, dance rhythms, the amorous languor of violins, the amusing plunking of guitars. Calls answer to calls, military bands play proudly their brazen symphony; dancers strike the ground with their feet, carry the rocking rhythm of taran-

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tellas from group to group. 'Tis like the great song of a people, the hymn of Naples on the shore of its azure bay, with the intermittent rumbling of Vesuvius overcrowding the sentimental songs the singers sing on the quays in their nasal voice. . . . And evening falls, while fireworks burst forth in gerbes of light, in bouquets of stars, which soar and go out over the boundless mirror of the waves.

The suite is scored for three flutes (one interchangeable with piccolo), three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), one soprano saxophone (interchangeable with alto saxophone), four bassoons, four horns, two cornets, two trumpets, three trombones, bass tuba (a second bass tuba *ad libitum*), kettledrums, snare-drums, bass drum, tambourine, triangle, cymbals, two small bells, two harps, strings.

I. Serenade. Assez vite, A major, 2-4. Love theme in violoncellos. Harps and strings (Allegretto, 2-4) are as answering mandolins and guitars. Theme for flutes and violins. Viola solo off the stage.

II. At the Fountain. Tranquille, assez lent, B-flat major, 2-4. Theme for oboes. Slow march for strings. Shepherds call (wind instruments).

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III. On Muleback. Allegretto, G minor 2-4; andantino, G major, 3-4.

IV. On the Summits. Moderato, A major, 3-4.

V. Naples. Allegro non troppo, D major, 2-4.

* * *

This suite was first performed in New York at Courtlandt Palmer's concert, conducted by Anton Seidl, in 1894. The first performance in Boston was at a Symphony concert, March 30, 1901. The suite, with the exception of the finale, was played in Boston by the Boston Women's Symphony Orchestral Society, Arthur Thayer conductor, April 16, 1901. The first four movements were also played by the Orchestral Club, Georges Longy conductor, April

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23, 1901. The second performance at a concert of the Boston Symphony Orchestra was on March 14, 1903; the third on March 15, 1913; the fourth on April 5, 1918. "Napoli" was played at a concert at the Boston Opera House, January 5, 1913.

* * *

Gustave Charpentier studied under Stappan, a violinist, Bailly, a clarinetist, Mager (*solfège*) at Tourcoing, whither his parents moved after the Franco-Prussian War. To support himself, he worked as an accountant in a factory. The proprietor, Albert Lorthois, aided him in organizing an orchestra, and sent him to the Conservatory at Lille, where he made for himself such a reputation that the municipality of Tourcoing gave him a pension of 1,200 francs to study at Paris. He entered the Paris Conservatory in 1881, and took violin lessons of Massart and harmony with Hector Pessard. He was obliged to perform military service, and on his return to Paris he became a pupil of Massenet. He took the *prix de Rome* in 1887 with his cantata "Didon," performed October 29, 1887, at the Salle de l'Institut.

Prix de Rome in 1887, and his first genuine success was his opera "Louise," produced after long delay and bitter struggles in 1900! It was Ernest Legouvé who sang in his libretto, "L'Amour Africain"

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(music by Paladilhe, Opéra-Comique, Paris, May 8, 1875), the misfortunes of these crowned musicians:—

Oyez les tristes contretemps
D'un mélancolique jeune homme,
D'un jeune homme de soixante ans,
Que l'on appelle un prix de Rome.

Listen to the wretched plight
Of a melancholy man,
A young man of sixty years,
Whom they call "un prix de Rome."

Charpentier sent from the Villa Medici as the fruits of his work this suite of "Impressions"; also a symphony-drama, "La Vie du Poète," in four movements, for orchestra, chorus, solo voices, and he wrote the text as well as the music of this extraordinary work, which was first performed at the Paris Conservatory, May 18, 1892. In the last movement Charpentier introduced "all the noises and echoes of a Montmartre festival, with its low dancing-rooms, its drunken cornets, its hideous din of rattles, the wild laughter of bands of revellers, and the cries of hysterical women." *

Charpentier's next composition was a strange set of songs, "Impressions fausses," performed at a Colonne concert, March 3, 1895. The composer was inspired by two of Paul Verlaine's poems, "La Veillée rouge" and "La Ronde des Compagnons." The music, described as anarchistic, met with lively opposition, which was met

* "La Vie du Poète" was performed for the first time in America at Boston on April 4, 1905, by the Cecilia Society, B. J. Lang conductor. The solo singers were Isabelle Bouton and Edward Barrow.

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in turn by warm praise of the mastery in workmanship. In "La Ronde des Compagnons" Charpentier interpolated as a gloss on Verlaine's poetry, for the chorus of prisoners, verses of the "Marseillaise" and cries of "Hum, Vaillant, Sh!" "Hum, Henri, Sh!" "Hum, Ravachol, Sh!" As Gustave Robert wrote, the poetry of Verlaine, charming by the gentle irony of its melancholy, was turned into a sort of declamatory hymn of anarchists. "Not that I blame Charpentier for having socialistic, anarchistic, or any other theories he may choose to entertain, but I wish that he would expose them on a more opportune occasion." The solo singers were Taskin and Cheyrat.

Still more extraordinary were the "Trois Poèmes chantés,"—"Chanson du Chemin" (Camille Mauclair), "Jet' d'Eau" (Baudelaire), and the third, which was heard with frenetic applause and fierce hissing, "Les Chevaux de Bois" (Verlaine). They were sung by Auguez, Claeys, Galand, and a chorus at a Colonne concert, November 24, 1895.

The "Sérénade à Watteau" (poetry by Verlaine) was first performed at Charpentier's own house before a circle of friends. It is written for tenor solo, six female voices, string quartet, mandolines,

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two harps, two flutes, a Mustel organ, and a tambourine. It was performed November 8, 1896, the day of the inauguration of the monument to Watteau in the garden of the Luxembourg. The singers were Charlotte Wyns and Mauguière. The piece was performed for the first time in concert at Colonne, November 29, 1896. "R. D. C." wrote in the *Guide Musical,* "The melodic accent is lacking in both accuracy and freedom." The success of the Sérénade was indisputable. The Academic Palms were offered to Charpentier, who refused the honor. "First play my music," he answered, and thus referred to scores which were ready, but at which no manager would look.

Montmartre is as dear to Charpentier as the camel was to Félicien David. In 1898, when, by the way, he applied for the management of the proposed Théâtre-Lyrique, he saw the performance of his "Couronnement de la Muse," which, written the year before for a Montmartre festival, was finally produced at the Grand Theatre, Lille, June 5, when Blanche Dassonville was crowned as the Muse. Duffaut, a tenor from the Opéra, Paris, represented the Poet, and Blanche Mante represented Beauty. Charpentier's idea was that each year and in each town a Muse should be chosen from workgirls and crowned solemnly. The piece was announced for the 14th of July, that year, the national fête at Paris, but it was postponed on account of the rain, and it was performed in the Place de l'Hôtel de Ville, July 24. In this piece, made for the open air, Charpentier gave full vent to his socialistic ideas. Street cries of Paris were

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used as leading themes. After an overture there was a Ballet of Pleasure.

"In the midst of the dancing appeared Beauty, personified by Mlle. Mante, of the Opéra, who expressed in pantomime her desire to give eternal form to the efforts of Humanity. She was followed by a group of poets, who assured the Muse that they found her very charming (all this in pantomime, of course). Beauty thereupon crowned the Muse with white roses; and then Suffering, dressed as a Pierrot, made his appearance, this rôle being filled by that admirable pantomimic artist, M. Sévérin. He expressed, first of all, the eternity and the consequent hopelessness of Suffering, appealing to Heaven, then to the pity of man, whose egoism he denounces and then revolts against, dreaming of a possible revenge, amid the clamors for justice which burst from the throats of others like himself, though the triumphant march of victims toward the ultimate attainment of happiness still continues. But his hopes of a millennium are chimerical. Suffering can only cease with the human race. A choir, however, announces the arrival of the Muse of Happiness, who clasps the enchanted Pierrot by the hand, and Suffering sinks at her feet in adoration. The next scene was extremely pretty. It had been arranged by the well-known artist, Roedel, and consisted

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chiefly of a sort of allegorical procession in honor of Michelet. Behind Michelet's bust figured History and Poetry,—two young ladies. In front of the bust were a young man and a young woman representing Youth and dressed in the fashion of 1830. They turned over the leaves of a vast book, the history of France, and, as each leaf was turned, persons dressed in costumes of the period passed by in procession, and finally grouped themselves at the back of the stage. The delegations of workmen, schoolmasters, students, free-masons, and choral societies then paced before them. This was the conclusion."

But this was not the first time that street cries were used as themes in set composition. There is the vocal piece, "Les Cris de Paris," by Clément Jannequin of the sixteenth century. Some say that a "Ballet des Cris de Paris" was danced in the reign of Louis XIV., and that the Grand Monarch himself took part in it; but the score has not been found. Adolphe Adam introduced the "moan of labor"—"Ohé! Ohé!"—used by the boatmen of the Seine (No. 5 of eight male choruses, "Les Métiers"). Félicien David took one of his most popular themes from a strolling cheese-monger. Halévy composed "Quand paraîtra la pâle aurore" after hearing the cry "Belles bottes d'asperges." In 1857 Georges Kastner published his "Cris de Paris: Symphonie humoristique," an elaborate score of 171 pages, as a supplement to his incredibly learned and curious essay, "Les Voix de Paris."

Charpentier achieved fame and fortune—he had been miserably poor—by his "Louise," a musical romance in four acts, produced at the Opéra-Comique, Paris, February 2, 1900. The story, written by him, is of a working-girl of Montmartre, over whom the city of Paris casts a mighty spell. She leaves her home to live with Julien, a painter. Remorseful, she returns and is forgiven; but the routine of a simple household bores her. The city, seen from Montmartre,

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calls her to it. Julien reappears, and she goes with him; and her father, broken-hearted, curses Paris, for it has robbed him of his child. Miss Rioton created the part of Louise. The other chief singers were Maréchal, Julien; Fugère, Le Père; Mme. Deschamps-Jehin, La Mère; Miss Tiphaine, Irma.*

Two collections of songs for voice and pianoforte by Charpentier have been published,—"Poèmes Chantés,"† "Les Fleurs du Mal."

"Julien," a lyric poem, was produced at the Opéra-Comique, Paris, on June 4, 1913. Julien, Rousselière; L'Hiérophante, Le Paysan, Le Mage, Boulogne; Louise, La Beauté, La Jeune Fille, L'Aïeule, La Fille, Marguerite Carré. Albert Wolff conducted. The opera was

* The opera was produced in Boston by Mr. Oscar Hammerstein's Manhattan House Company at the Boston Theatre on April 5, 1909, when Cleofonte Campanini conducted and the chief singers were Mmes. Garden, Doria, Zeppilli, and Messrs. Dalmores and Gilibert. It was brought out at the Boston Opera House, December 18, 1912, when Mr. Caplet conducted and the chief singers were Mmes. Edvina, Gay, and Barnes, and Messrs. Clément and Marcoux. Other performances at the Boston Opera House, December 22, January 4, 1913 (Mr. Zenatello as Julien), January 11 (Mr. Zenatello as Julien), February 22 (Miss Garden as Louise, Mr. Laffitte as Julien); 1914, January 14 (Mme. d'Alvarez, La Mère; Mr. Dalmores, Julien); January 24 (Mr. Laffitte, Julien); January 30 (Mr. Ludikar, Le Père); March 23 (Mmes. Beriza and Gay; Messrs. Laffitte and Marcoux).

† "La Cloche fêlée" from these "Poèmes" was sung by Edmond Clément at his recital in Boston on January 9, 1913.

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produced at the Metropolitan Opera House, New York, February 26, 1914. Julien, Caruso; L'Hiérophante, Le Paysan, Le Mage, Dinh Gilly; Louise *et al.*, Geraldine Farrar. The opera is largely a rehash of "Vie du Poète."

It is said that Charpentier has worked on a triptych for the stage: "L'Amour au faubourg"; "Commediante"; "Tragediante"—a folk epic; also "Munich: Symphonie sentimentale."

His second orchestral suite (1894–97) was burned by a fire in the rue Saint-Luc; his "Chant d'Apothéose," with dances in the ancient manner, written for the centenary of Victor Hugo (1902) has not been published.

He has written for voice and orchestra: "A Mules" (1893), transcription for baritone and small female chorus of No. 3, in "Impressions d'Italie"; "Parfum exotique," for tenor or soprano and little female chorus (1893); "La Chanson du Chemin," duet for tenor and baritone and little female chorus (1893); "Les Chevaux de bois" (1893); "Allégorie," for soprano or tenor and little female chorus (1894). The volume is entitled, as the volume of eight songs, "Poèmes Chantés." "Impressions fausses" (1895) includes "La Veillée Rouge," symphonic variations for baritone and male chorus; "La Ronde des Compagnons," for baritone and male chorus. "Sérénade à Watteau" (1896).

Charpentier founded the "Conservatoire populaire de Mimi Pinson," at first to provide working-girls of Paris with theatre tickets; in 1902 he established free classes in music and in classic dancing; for he looked forward to a true "Théâtre du Peuple."

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Adagio.

IV. March to the Scaffold.
Allegretto non troppo.

V. Dream of a Sabbath.
Larghetto; Allegro.

Malipiero . . . "Pause del Silenzio" ("Pauses of Silence"): Seven Symphonic Expressions

Borodin . . "On the Steppes of Central Asia," Orchestral Sketch, Op. 7

Wagner . . . . . Overture to "The Flying Dutchman"

There will be an intermission of ten minutes after the symphony

---

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, MARCH 5

AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 6

AT 8.00 O'CLOCK

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FRIDAY AFTERNOON, MARCH 5, at 2.30 o'clock

SATURDAY EVENING, MARCH 6, at 8 o'clock

Berlioz . . Fantastic Symphony No. 1 in C. major, Op. 14 A

I. Dreams, Passions.
Largo; Allegro agitato e appassionato assai.

II. A Ball.
Waltz: Allegro non troppo.

III. Scene in the Meadows.
Adagio.

IV. March to the Scaffold.
Allegretto non troppo.

V. Dream of a Sabbath.
Larghetto; Allegro.

Malipiero . . . "Pause del Silenzio" ("Pauses of Silence"): Seven Symphonic Expressions

Borodin . . "On the Steppes of Central Asia," Orchestral Sketch, Op. 7

Wagner . . . . . Overture to "The Flying Dutchman"

There will be an intermission of ten minutes after the symphony

The ladies of the audience are earnestly requested not to put on hats before the end of a number.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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Fantastic Symphony, No. 1 in C major, Op. 16a . Hector Berlioz

(Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869.)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface * to the full score of the symphony:—

PROGRAMME

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A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.

DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

* The translation into English of this preface is by William Foster Apthorp.

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PART II.

A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III.

SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating,he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV.

MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V.

WALPURGISNIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears;

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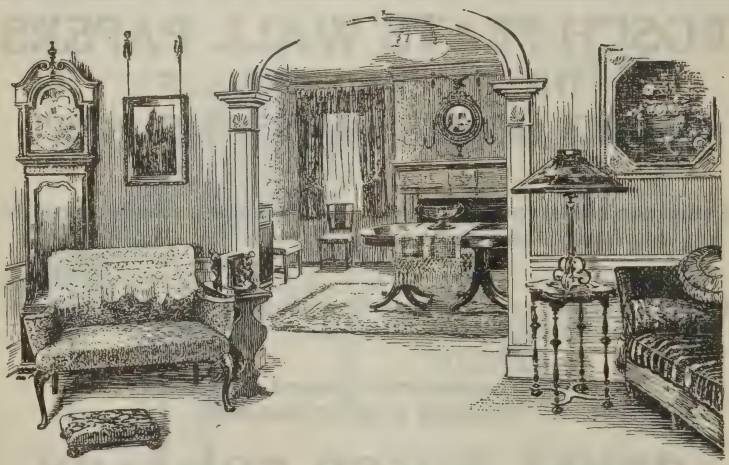
but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival. . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Berlioz. In a letter written to Humbert Ferrand, April 16, 1830, Berlioz sketched the argument of the symphony "as it will be published in the programme and distributed in the hall on the day of the concert." According to this argument the "Scene in the Fields" preceded the "Ball Scene." "Now, my friend," wrote Berlioz, "see how I have woven my romance, or rather my story, and it will not be difficult for you to recognize the hero. I suppose that an artist endowed with a lively imagination, finding himself in the mental state that Châteaubriand has painted so admirably in 'René,' sees



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for the first time a woman who realizes the ideal of beauty and charms that his heart has long yearned for, and he falls desperately in love with her. Strange to say, the image of the loved one never comes into his mind without the accompaniment of a musical thought in which he finds the characteristic grace and nobility attributed by him to his beloved. This double *idée fixe*—obsessing idea—constantly pursues him; hence the constant apparition in all the movements of the chief melody of the first allegro.

"After a thousand agitations he entertains some hope; he believes that he is loved in turn. Happening one day to be in the country, he hears afar off two shepherds playing in dialoguing a *ranz des vaches,* and this pastoral duet throws him into a delightful reverie. The melody reappears a moment in the midst of the themes of the adagio.

"He is at a ball, but the festal tumult cannot distract him; the obsessing idea still haunts him, and the dear melody sets his heart a-beating during a brilliant waltz.

"In a fit of despair he poisons himself with opium; the narcotic does not kill him, it gives him a horrible dream in which he believes that he has killed his loved one, that he is condemned to death, that he is present at his own execution. March to the scaffold: immense

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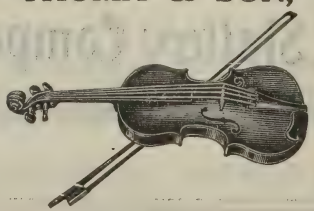

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procession of executioners, soldiers, people. At the end the melody again appears, at a last thought of love, and it is interrupted by the fatal blow.

"He then sees himself surrounded by a disgusting mob of sorcerers and devils united to celebrate the night of the Sabbat. They call to some one afar. At last *the melody* arrives, hitherto always graceful, but now become a trivial and mean dance tune; it is the beloved who comes to the Sabbat to be present at the funeral procession of her victim. She is now only a courtesan worthy to figure in such an orgy. The ceremony begins. The bells toll, the infernal crew kneel, a chorus sings the prose for the dead, the plainsong (*Dies Irae*), two other choirs repeat it by parodying it in a burlesque manner; then there is the mad whirl of the Sabbat, and at its wildest height the dance tune is blended with the Dies Irae, and the dream is at an end."

* * *

Julien Tiersot published in the *Ménestrel* (Paris), June 26, 1904, a hitherto unpublished draft of the programme of this symphony; it is undoubtedly the draft made by Berlioz for the first printed programme. The manuscript is in the library of the Conservatory of Paris.

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"The author supposes a young musician affected by that mental disease which a celebrated writer calls *le vague des passions*" (thus Berlioz begins). The description of the motive is about as before; but this sentence is added: "The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

"The artist is placed in the most diverse circumstances of life,—in the midst of a tumultuous festival, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the fields, the cherished image comes to his mind and throws trouble into his soul.

"One evening in the country, he hears two shepherds dialoguing a *ranz des vaches:* this pastoral duet, the scene itself, the rustling of trees gently stirred by the wind, reasons for hope conceived not

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long ago,—all these things co-operate in giving his heart an unaccustomed calm and his mind a more smiling complexion.

> 'I am alone in the world,' he says to himself.
> 'Soon perhaps I shall no longer be *alone*,
> But if she should deceive me!'

This mixture of hope and fear and these ideas of happiness disturbed by certain dark forebodings, form the subject of the adagio.

"After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium." The description that follows is practically the one already published.

In the description of the Sabbat the composer does not frankly characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbat.

In the programme finally printed at the beginning of his score, all the scenes are an opium dream.

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There are minor differences in the detail of the programmes of the first two concerts and of the preserved sketch, which are summed up by Mr. Tiersot in the *Ménestrel* of July 10, 1904, p. 219.

* * *

What was the origin of this symphony? Who was the woman that inspired the music and was so bitterly assailed in the argument sent to Ferrand? *

Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18, 1800, was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first September 6 with Kemble, Powers, and Liston. Her success was immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not

* Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriet Smithson had the most beautiful arms,—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriet Smithson was music."

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then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was thereafter miserable. He wrote the "Romeo and Juliet" symphony, and to the end he preferred the "Love Scene" to all his other music.

Berlioz has told in his Memoirs the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June, 1829, he dreamed of composing a great work, the "Episode in the Life of an Artist," to triumph by her side and through her. He wrote Ferrand, February 6, 1830: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my re-

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membrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

He wrote Ferrand on April 16, 1830: "Since my last I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well. Frightful truths, discovered and indisputable, have started my cure; and I think that it will be as complete as my tenacious nature will permit. I am about to confirm my resolution by a work which satisfies me completely." He then inserted the argument which is published above. "Behold, my dear friend, the scheme of this immense symphony. I am just writing the last note of it. If I can be ready on Whitsunday, May 30, I shall give a concert at the Nouveautés, with an orchestra of two hundred and

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twenty players. I am afraid I shall not have the copied parts ready. Just now I am stupid; the frightful effort of thought necessary to the production of my work has tired my imagination, and I should like to sleep and rest continually. But if the brain sleeps, the heart keeps awake."

He wrote to Ferrand on May 13, 1830: "I think that you will be satisfied with the scheme of my 'Fantastic Symphony' which I sent you in my letter. The vengeance is not too great; besides, I did not write the 'Dream of a Sabbat Night' in this spirit. I do not wish to avenge myself. I pity her and I despise her. She's an ordinary woman, endowed with an instinctive genius for expressing the lacerations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her. I make to-day my last arrangements with the managers of the Nouveautés for my concert the 30th of this month. They are very honest fellows and very accommodating. We shall begin to rehearse the 'Fantastic Symphony' in three days; all the parts have been copied with the greatest care; there are 2,300 pages of music; nearly 400 francs for the copying. We hope to have decent receipts on Whitsunday, for all the theatres

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will be closed. . . . I hope that the wretched woman will be there that day; at any rate there are many conspiring at the Feydeau to make her go. I do not believe it, however; she will surely recognize herself in reading the programme of my instrumental drama, and then she will take good care not to appear. Well, God knows all that will be said, there are so many who know my story!" He hoped to have the assistance of the "incredible tenor," Haizinger, and of Schröder-Devrient, who were then singing in opera at the Salle Favart.

The "frightful truths" about Miss Smithson were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, October 11, 1833, shortly after his marriage. He too had been slandered: her friends had told her that he was an epileptic, that he was mad. As soon as he heard the slanders, he raged, he disappeared for two days, and wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field near Sceaux. His friends had searched Paris for him, even the morgue. After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music. He then

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tried to console himself with his "Ariel," Camille Moke,* whom he vainly endeavored to marry. He was jilted by her, and, although he was awarded the *prix de Rome* in 1830, he was profoundly unhappy in consequence of her coquetry. The story of his relations with the pianist Camilla, afterwards Mme. Pleyel, and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," † a "novel of the future," published in Berlioz's "Les Soirées d' Orchestre." Hippeau advanced the theory that it was Camille, not Miss Smithson, on whom Berlioz wished to take vengeance by the programme of his "Sabbat," but Tiersot has conclusively disproved the theory by this marshalling of dates. The family of Camille told him that he must produce an opera before he could marry her; he thought of begging the king to release him from his obligatory years at Rome; he entertained all kinds of wild plans,

* Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

† Berlioz's tale, "Le Suicide par Enthousiasme," based on his affair with Miss Moke, was first published in the *Gazette Musicale* of 1834 and afterwards in "Les Soirées d'Orchestre." "Euphonia" first appeared in the *Gazette Musicale* of 1844, and in it the allusions are more clear.

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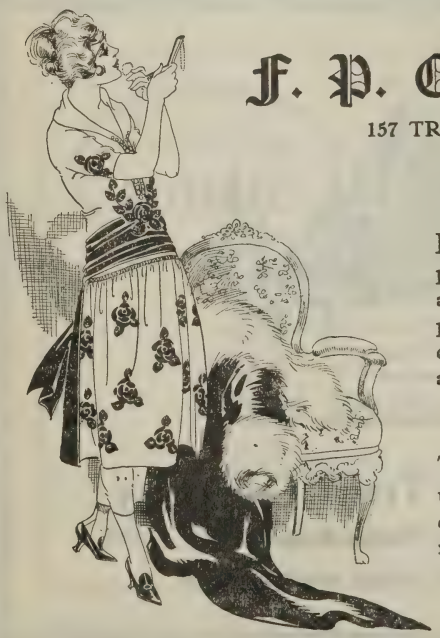
but at last he determined to give a grand concert at which his cantata "Sardanapale," which took the *prix de Rome,* and the "Fantastic Symphony" would be performed. Furthermore, Miss Smithson was then in Paris. The concert was announced for November 14, 1830, but it was postponed till December 5 of that year. "I shall give," he wrote Ferrand, November 19, "at two o'clock, at the Conservatory, an immense concert, in which will be performed the overture to 'Les Francs Juges,' the 'Chant sacré' and the 'Chant guerrier' from the 'Mélodies,' * the scene 'Sardanapale,' with one hundred musicians for *THE CONFLAGRATION,* and at last the 'Fantastic Symphony.' Come, come, it will be terrible! Habeneck will conduct the giant orchestra. I count on you." He wrote to him on December 7: "This time you must come; I have had a furious success. The 'Fantastic Symphony' has been received with shouts and stampings; the 'March to the Scaffold' was redemanded; the 'Sabbat' has overwhelmed everything by its satanic effect." Camille after this concert called Berlioz "her dear Lucifer, her handsome Satan," but Miss Smithson was not present; she was at the Opéra at a performance for her benefit, and she mimed there for the first and last time the part of Fenella in Auber's "Muette de Portici."

* "Mélodies irlandaises," composed in 1829, published in 1830 (Op. 2), and dedicated to Thomas Moore. The words were adapted from Moore's poem by F. Gounet. The set, then entitled "Irlande," was published again about 1850.



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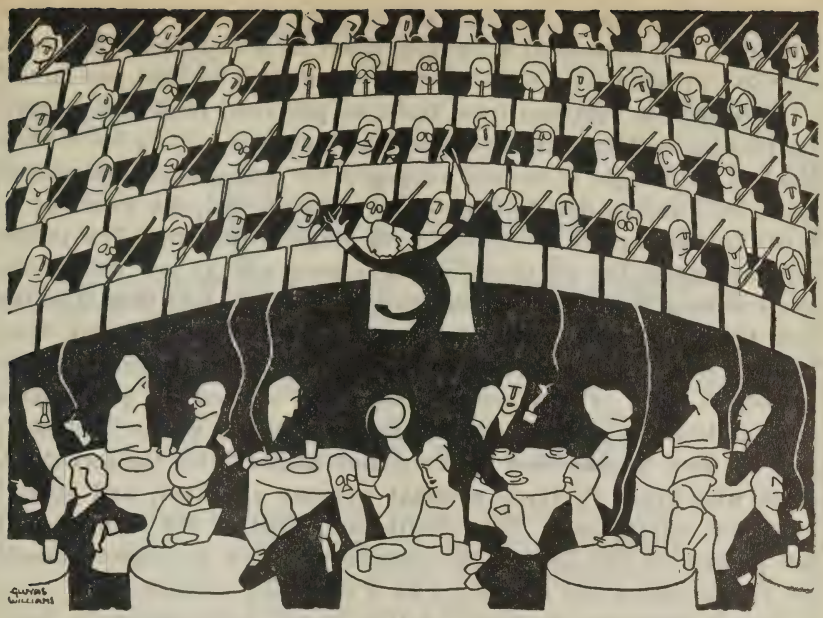

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The symphony made a sensation: it was attacked and defended violently, and Cherubini answered, when he was asked if he heard it: "Zé n'ai pas besoin d'aller savoir comment il né faut pas faire."

After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris knew her no more; she was poor and at her wit's ends. Invited to go to a concert, she took a carriage, and then, looking over the programme, she read the argument of the "Fantastic Symphony," which with "Lélio," its supplement, was performed on December 9, 1832. Fortunately, Berlioz had revised the programme and omitted the coarse insult in the programme of the "Sabbat"; but, as soon as she was seen in the hall of the Conservatory, some who knew Berlioz's original purpose chuckled, and spread malicious information. Miss Smithson, moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Tiersot describes the scene at this second performance in 1832. The pit was crowded, as on the great days of romantic festival occasions,—Dumas's "Antony" was then jamming the Porte Saint-

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Martin,—with pale, long-haired youths, who believed firmly that "to make art" was the only worthy occupation on the earth; they had strange, fierce countenances, curled moustaches, Merovingian hair or hair cut brush-like, extravagant doublets, velvet-faced coats thrown back on the shoulders. The women were dressed in the height of the prevailing fashion, with coiffures *à la girafe,* high shell combs, shoulder-of-mutton sleeves, and short petticoats that revealed buskins. Berlioz was seated behind the drums, and his "monstrous antediluvian hair rose from his forehead as a primeval forest on a steep cliff." Heine was in the hall, and he was especially impressed by the Sabbat, "where the Devil sings the mass, where the music of the Catholic church is parodied with the most horrible, the most outrageous buffoonery. It is a farce in which all the serpents that we carry hidden in the heart raise their heads, hissing with pleasure and biting their tails in the transport of their joy. . . . Miss Smithson was there, whom the French actresses have imitated so closely. M. Berlioz was madly in love with this woman for three years, and it is to this passion that we owe the savage symphony which we hear to-day." It is said that, each time Berlioz met her eyes, he beat the drums with redoubled fury. Heine added: "Since then Miss Smithson has become Mme. Berlioz, and her hus-

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band has cut his hair. When I heard the symphony again last winter, I saw him still at the back of the orchestra, in his place near the drums. The beautiful Englishwoman was in a stage-box, and their eyes again met: but he no longer beat with such rage on his drums."

Musician and play-actress met, and after mutual distrust and recrimination there was mutual love. She was poor and in debt; on March 16, 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss Smithson at last gave way, and the marriage was celebrated on October 3, 1833. It was an unhappy one.

Legouvé knew them well. Let him tell the tragic story: "What Berlioz was at twelve, he remained to the end. Always wounded, always suffering, though not always dumb. One may easily imagine that such a temperament did not lend itself easily to the humdrum existence of home-life or to conjugal fidelity; consequently his mar-

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riage with Miss Smithson was not unlike the Pastoral Symphony, which opens with the most delightful spring morning and winds up with the most terrible hurricane. Discord came in a remarkably short time and in a rather singular form. When Berlioz married Miss Smithson, he was madly in love with her; but she herself, to use a term which drove him frantic with rage, 'only liked him well enough.' It was a kind of namby-pamby affection. Gradually, however, their common existence familiarised her with the savage transports of her lion, the charm of which began to tell upon her; in short, in a little while, the originality of her partner's mind, the magnetic spell of his imagination, the magnetic influence of his heart, won upon his apathetic companion to a degree such as to transform her into a most affectionate wife; tender regard changed into love, love into passion, and passion into jealousy.

"Unfortunately it often happens that man and wife are like the plates of a pair of scales, they rarely keep balanced; when the one goes up, the other goes down. Such was the case with the newly married couple. While the Smithson thermometer rose, the Berlioz thermometer fell. His feelings changed into a sterling, correct, and placid friendship, while at the same time his wife became imperiously exacting, and indulged in violent recrimination, un-

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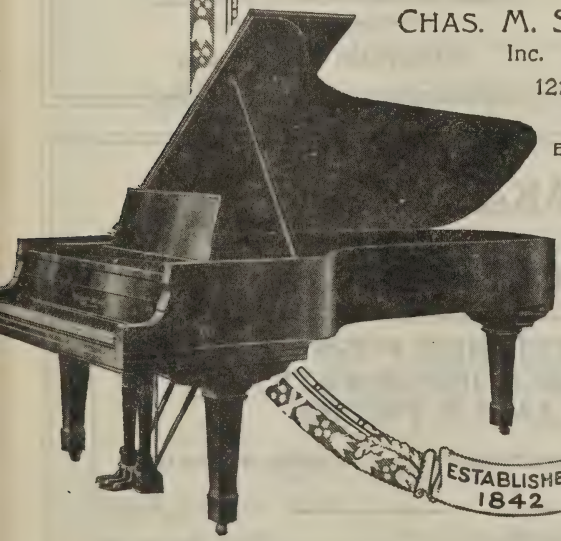

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fortunately but too justified. Berlioz, mixed up with the whole of the theatrical world in virtue of his position as a musical critic and a composer, was exposed to temptations to which stronger minds than his would have yielded. In addition to this, his very title of struggling genius gave him a prestige which easily changed his interpreters into perhaps 'too sympathetic' comforters. Madame Berlioz became too apt to look in her husband's articles for the traces of her husband's infidelity; she even looked for them elsewhere, and fragments of intercepted letters, drawers indiscreetly opened, provided her with incomplete revelations, which sufficed to put her beside herself, but only partly enlightened her. . . . Miss Smithson was already too old for Berlioz when he married her; sorrow in her case accelerated the ravages of time; she grew visibly older day by day instead of year by year, and, unfortunately, the older she grew in features, the younger she grew at heart, the more intense became her love, and also the more bitter she herself became until it was torture to him and to her, to such a degree, in fact, that one night their young child, awakened by a terrible outburst

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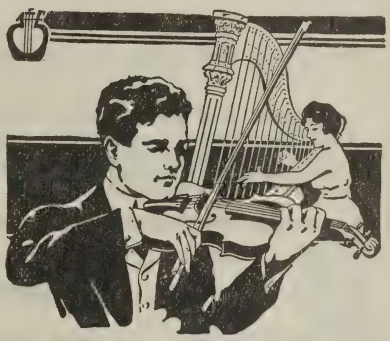

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of indignation and temper on the part of his mother, jumped out of his bed and running up to her exclaimed, 'Mamma, mamma, don't do like Madame Lafarge.' *

"A separation became inevitable. She who had been Miss Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them."

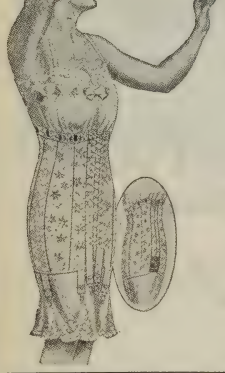
After some years of acute physical as well as mental suffering, the once famous play-actress died, March 3, 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. And Jules Janin sang their requiem in a memorable feuilleton.

Berlioz married Marie Recio† early in October, 1854. He told his son Louis and wrote to his friends that he owed this to her.

* * *

* The heroine of a famous murder trial that shook Paris.

† Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife. Marie accompanied him as a singer



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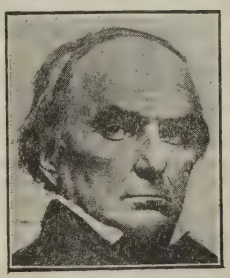

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The "Fantastic Symphony," then, was first performed on December 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two years; Schumann had just obtained his mother's permission to study music; Verdi was a poor, unknown student at Busseto; César Franck was eight years old; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tschaikowsky were unborn.

The first performance of the work in America was at a concert of the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

The first performance in Boston was at a concert of the Harvard Musical Association, February 12, 1880.

The symphony has been played here at concerts of the Boston Symphony Orchestra December 19, 1885, December 31, 1887, November 29, 1890, March 3, 1894, March 9, 1895, April 23, 1898, February 9, 1901, January 28, 1905, March 6, 1909, April 26, 1918.

on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inès in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial.

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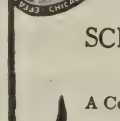

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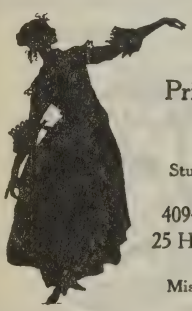
A performance by the New York Symphony Orchestra was led by Felix Weingartner in Symphony Hall, Boston, January 17, 1906.

* * *

The first movement is scored for two flutes, two oboes, two clarinets, two cornets-à-pistons, two trumpets, four horns, four bassoons, kettledrums, and strings. It begins with a slow introduction, Largo, C minor, 4-4. Two measures of soft preluding lead to a plaintive theme played by the strings pianissimo. This theme is the melody of a romance composed by Berlioz in his youth, when he was in love with Estelle Gautier, of Meylan, the Estelle to whom, as Mme. Fornier, he turned in his bitter last years, addressed extraordinary letters (published in April, 1903, in the *Revue Bleue,* Paris, and entitled "Une Page d'Amour Romantique"), and proposed marriage. The words of the romance, "Je vais donc quitter pour jamais mon doux pays, ma douce amie," are from Florian's "Estelle et Némorin." This romance with chamber music was burned before Berlioz went to Paris, but he tells in the fourth chapter of his Memoirs how it came into his mind when he wrote the symphony: "It seemed to me to suit the expression of this overwhelming sadness of a young heart which hopeless love begins to torture." The melody of the original romance is in G minor, for, in spite of Berlioz's remark about burning manuscripts, a volume of these early romances, copied by Berlioz and given to a friend at la Côte Saint-André, is now preserved in the Musée Berlioz. Lively passage-work leads to another broad and melodious theme, sung by flute, clarinet, and horns, in octaves. The first theme is

repeated by the violins in octaves over harmonies in the other strings, with contrapuntal figuration in flute and clarinet. This period becomes melodically more and more vague, and ends with a long organ-point on A-flat, over which horns give out fragments of melodic phrases against arpeggios in muted violins, pizzicato notes in the violas, and strange harmonies in flutes and clarinets. The main body of the movement, Allegro agitato e appassionato assai, C major, 4-4 (but really 2-2 time), begins with orchestral exclamations answered by a pianissimo echo and followed by soft chords that lead to a full cadence. Then comes the first theme, the Fixed Idea, the melodic image of the loved one of the dream. Adolphe Boschot says that this theme was invented by Berlioz for his cantata "Herminie," written two years before (July, 1828) in competition for the *prix de Rome;* that, out of forty measures, thirty-five are identical, and certain developments in imitation are also identical.* It is given out first by violins and flute in unison, without accompaniment at first, but it is soon accompanied by staccato chords in the other strings. This theme is long and curiously constructed. There is a transitional subsidiary period, and a short climax, ending with a modulation to G major, leads to the announcement of the second theme, the thesis of which is identical with the opening figure of the Fixed Idea. The new portion of the second theme keeps interrupting attempted repetitions of the Fixed Idea. The development is scanty. The free fantasia begins with

* "La Jeunesse d'un Romantique," by Adolphe Boschot, pp. 298, 385–387 (Paris, 1906).



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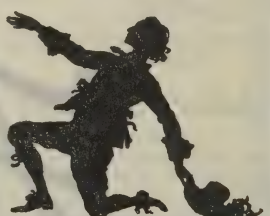

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developments on the first figure of the Fixed Idea against a counter-figure in the wood-wind taken from the same theme. Fragments of the second theme follow. A climax leads to a long rest, and after a horn note and agitation of the second violins the Fixed Idea is sung in G major. The working-out continues, and there is a long contrapuntal climax. The third part begins with a fortissimo return of the Fixed Idea. The coda follows almost immediately, and towards the end the first section of the Fixed Idea is repeated, pianissimo, over sustained harmonies in the other strings.

II. The Ball Scene is scored for two flutes (one interchangeable with piccolo), oboe, two clarinets, four horns, two harps, strings. Allegro non troppo, A major, 3-8. It begins with a short introduction. The main body begins with a waltz melody in A major in the first violins over a conventional waltz accompaniment in the other strings. Harps enrich with arpeggios. An episodic passage follows, and the thesis of the waltz theme returns with a brilliantly varied accompaniment. There is a transitional passage leading to what may be called a trio, F major. Wood-wind instruments sing the Fixed Idea in waltz rhythm. The violins weave in phrases from the waltz as a contrapuntal accompaniment. There is a return to A major, and the waltz is repeated. There is a brilliant coda, più animato, on a new figure and counter-figure.

III. The Scene in the Fields is scored for two flutes, two oboes (the second is interchangeable with English horn), two clarinets, four horns, four bassoons, four kettledrums (each one played by a

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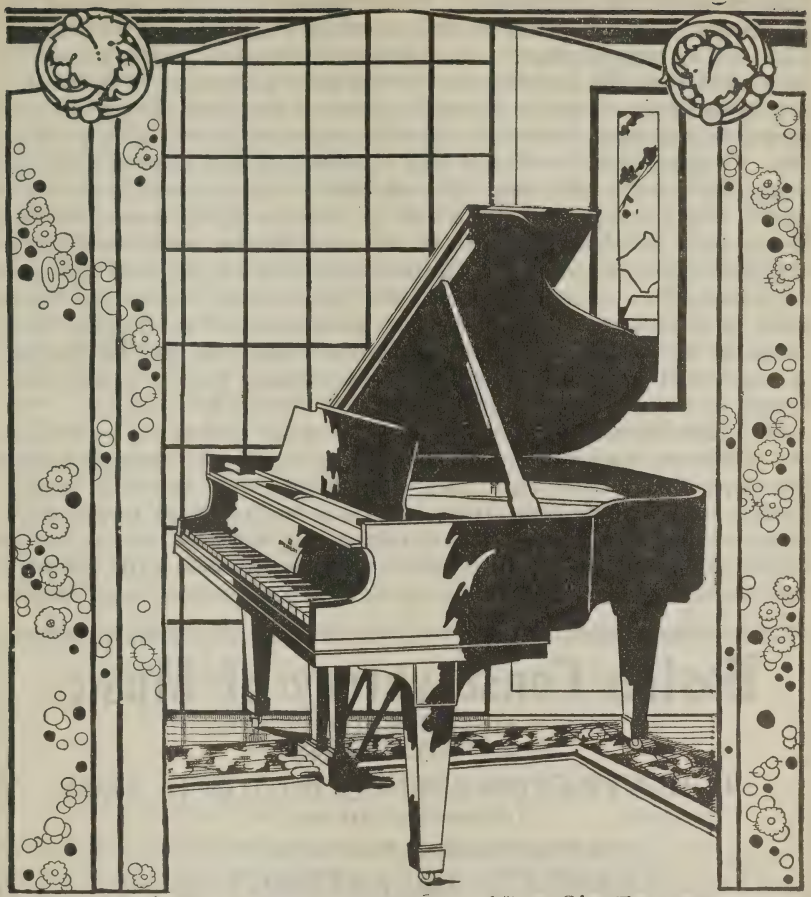

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separate player), strings. It opens Adagio, F major, 6-8, with an imitative pastoral dialogue between oboe (behind the stage) and English horn (in orchestra). Then follows the chief theme of the movement, a melody sung in unison, then in thirds, by violins and flutes. The second theme, of a plaintive character, follows, and a figure heard in the introduction of the first movement is developed. A modulation to C major brings a return of the chief theme, sung by violas, violoncellos, bassoons. The development grows more passionate. Fragments of the Fixed Idea appear now and then in flute and oboe. The storm subsides. The clarinet sings phrases of the chief theme, which is repeated as a whole in C major by the second violins. In the coda the first measures of the chief theme are worked up in canonical imitation against similar imitations on the first figure of the Fixed Idea. A reappearance of a figure from the second theme leads to a decrescendo and at last to silence. The English horn takes up its part of the opening pastoral dialogue, but its phrases are answered by low thunder in the kettledrums played in harmony. A sigh of the strings against a horn note brings the end.

IV. The March to the Scaffold is scored for two flutes, two oboes, two clarinets, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, snare-drum, bass drum, cymbals, strings. It opens pianissimo, Allegretto non troppo, G minor, 4-4, with rumblings in the kettledrums and basses (pizzicati). There are wild calls on wind instruments. The first theme is in the violoncellos and double-

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basses. The bassoons enter with a weird counter-theme. The theme is taken up by violins against a contrapuntal bass in the other strings and a rumbling in the kettledrums, while the full orchestra exclaims between phrases. After the theme is worked up in contrary motion, the heroic second theme is played by all the wind instruments, B-flat major. There is a repeat, which leads back to the beginning of the movement. The first theme is worked out tumultuously by full orchestra. Some of the harmonic progressions led Berlioz to add a footnote: "There is no misprint here." The climax is cut short by the first phrase of the Fixed Idea (clarinet, pianissimo), which in turn is cut off by an orchestral crash, answered by rolls of drums. Mr. Boschot insists that this march was first written by Berlioz for his opera "Les Franc Juges" in 1826 or 1827, that this March to the Scaffold was originally a "Marche des Gardes," and Berlioz later only added the theme of the Fixed Idea. This statement provoked a bitter controversy between Messrs. Boschot and Tiersot. (See Boschot's "La Jeunesse d'un Romantique," pp. 249, 388, 389, 394, 419, and "Un Romantique sous Louis Philippe" (Paris 1908), pp. 639–641; numbers of the *Ménestrel* during the summer of 1906; *Le Mercure Musical,* December, 1906.)

V. The Scene of the Sabbat is scored for piccolo, flute, two oboes, small E-flat clarinet, clarinet, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, bass drum (set on end and played upon with kettledrum sticks by two players), cymbals, strings. It begins with an

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introduction, Larghetto, C major 4-4, which leads to a short allegro in the same key, 6-8, in which the clarinet gives out the Fixed Idea in the "rhythm of a mean dance tune." There are orchestral shrieks (1-1 time), and there is another allegro in E-flat major, 6-8, in which the E-flat clarinet, soon doubled by piccolo, squeaks out the Fixed Idea. The score becomes fuller, and a sort of recitative (basses and bassoons) introduces the main body, Allegro, C minor, 6-8. Bells toll on C and G. There are hints at the theme of the Witches' Dance. Bassoons and ophicleides begin intoning the Dies Irae, which is parodied by horns and trombones. A short transitional passage, with a hint at the dance, leads to the dance itself, C major, fugato. This fugue—for Schumann said Berlioz "need not have been so modest as to call it a fugato"—is developed at some length. There is a fortissimo return of the Dies Irae in the wind instruments, and strings and flutes go on with the developmet of the fugal dance. There is a wildly fantastic coda, and the full orchestra gives a distorted reminder of the Fixed Idea.

The symphony is dedicated to Nicholas I. of Russia.

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"Pause del Silenzio" ("Pauses of Silence"): Seven Symphonic Expressions . . . . . G. Francesco Malipiero

(Born at Venice, March 18, 1882; now living.)

"Pauses of Silence" was performed for the first time at a concert concert in the Augusteum Rome, conducted by Arturo Toscanini, on January 27, 1918. The first performance in Boston was at a Symphony concert on April 4, 1919.

The work calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, tam-tam, celesta, harp, and strings.

Some one has given as a sub-title: "Shudders, songs, cries, laments." The score has no sub-title, no argument or explanatory note. When the music was performed in Rome, this explanation was published: "A work formed of seven short episodes conjoined by the motive, which, pronounced by a single voice, returns between these episodes, which, representing shudders, songs, cries, lamentations, interrupt the monotonous and silent flow of the tempo.

Henry Prunières, writing at Rome in December, 1918, said of

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these "Expressions": "Abandoning the manner of development and of variations usually employed, Malipiero unites seven pieces of a different character by the return of a single theme, which seems to announce the vision that is to follow; as in 'The Thousand Nights and a Night' each tale is preceded by the return of an invariable formula. Visions, or rather hallucinations, are suggested by the composer: first, a melancholy pastorale; then a fantastic scene, a strange serenade, a sinister ride, a funeral march, mysterious calls, a lugubrious orgy. One is not able to hear this singular composition without a sort of awful horror. M. Jean-Aubry, one of the first to recognize in Malipiero one of the great artists of our time, has justly observed that there is nothing Baudelarian, using the word in its unfavorable sense, about this musician. On the other hand, it seems to me there is much of Edgar Allan Poe impressions of the beyond, of invisible presences, sensations of dreams, occasional nightmare."

The son of Luigi Malipiero, pianist, who married in 1881 the Countess Balbi, began the study of the violin when he was six years old. When he was eleven, there was a family catastrophe. Luigi exiled himself, taking with him his mother and his eldest son, Fran-

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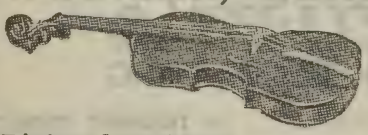
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cesco. There was a wandering life for the boy. He saw Trieste, Berlin, and again Venice. At Vienna in 1896 a rich Pole, a helper of young students, became his patron. Here his grandmother died "under dramatic circumstances" which left a deep impression on his mind. Disliking Vienna he dwelt there pursuing literary studies, playing the violin, and taking lessons in theory of Stocker. In July, 1899, he returned to Venice where he studied with Bossi. He heard "Die Meistersinger" and came to know in 1902 the music of Monteverde, Cavalli, Scarlatti, through manuscripts in the Marciana Library. In the fall of that year he went with Bossi to Bologna. There his first orchestral composition, "Dai Sepolchri," was performed (1904). Returning to Venice, he met Antonio Smareglia, the composer, who begged Malipiero to write orchestral scores from his dictation. Thus he learned that it was still necessary for him to learn. He revised his own scores and compared new works. Marius Pictor, the fantastical painter, influenced him. In 1910 he married the daughter of Rosa, a Venetian painter.

In 1913 he visited Paris, met Casella, Ravel, and others. Stravinsky's "Sacre du Printemps" impressed him. He was associated with d'Annunzio and received permission to put "Il Sogno d' un tramonto d' autumno" into music.

Opening by chance in Paris an Italian paper, he read that the National Musical Competition of Rome had crowned five modern works. Of the five, four were his. According to the rules of the competition he should have addressed only one composition to the committee, but he had had the idea of sending five works under assumed names, and four of these had been given prizes. They were the "Sinfonia del mare," "Arione," the overture of "Schiavone" called "Vendemmiale," and the "Impressioni del vero." Malipiero returned at once to Rome and by letters sent to the newspapers made known that he was the author of the pieces designated to be executed at the concert of Augusteum. This incident created talk, gave rise to disputes in the press, and won for Malipiero a world of enemies. "Arione," played December 21, 1913, at the Augusteum, was greeted by the hoots and hisses of the defenders of tradition, "whereas the author remained indifferent to the non-success of a work which already no longer interested him and which he disowns to-day."

The opera "Canossa," sent by him to the competition of Rome, was performed at the Costanzi. It was performed January 24, 1914, under deplorable circumstances, after insufficient rehearsals, and by a wretched company. The curtain was raised; from all sides there burst forth hisses. The opera was condemned without a real hearing.

The war broke out. There was a "terrible crisis" in his own life. He went to Asolo, then to Rome. A letter received recently from Italy states that he is poverty-stricken, in a sad plight.

* * *

Here is a partial list of his compositions:—

Operas and Ballets: "Elen e Fuldano," three acts, 1907–09. This opera has been destroyed.

"Canossa," one-act tragedy (Rome, 1914).

"Schiavone," lyric drama. Destroyed.

"Il voto d' amore," ballet. Destroyed.

"Il Sogno d' un tramonto di autumno" (based on a lyric by d'Annunzio (1913).

"Pantea," symphonic mimodrama for a dancer, chorus, a baritone not seen, and orchestra.

"The Savages," humorous ballet for puppets. Performed at Rome.

"Sette Canzoni," a short opera in seven episodes, which unfold themselves during the singing of seven songs, old Italian airs. The action is mimed. The libretto is by the composer.

M. Prunières mentions a trago-comic ballet, "slightly ironical, picturing a sumptuous carnival fête of past years." The title is not given. It is one of Malipiero's latest works. Is this "The Masquerade of the Captive Princesses"?

Orchestra: "Dai Sepolchri," symphonic poem (Bologna, 1904).

Suite, "Dalle Alpi."

Sinfonia degli Eroi (1904—performed in Germany and Austria in 1908–09; destroyed and disavowed by the composer).

Sinfonia del mare (1905).

Sinfonia del silenzio e della morte (1909). This symphony in three parts was performed in Paris at a Colonne-Lamoureux concert on December 3, 1916.

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"Arione," fantasia for orchestra with violoncello obbligato (1914).

Two Suites: Impressioni del Vero. No. 1 is illustrative of three birds—Il Capinero (The Black Cap); Il Picchio (The Woodpecker); Il Chiu (The Owl); No. 2, I Cipressi e Il Vento (The Cypress-trees and The Wind); Colloquio de Campane (The Dialogue of Bells); Baldoria Campestre (Rustic Feasting, or Wedding Party), 1910. The first of these suites was played in London on August 22, 1918. The second series was performed at Rome, March 20, 1917.

"Pause del Silenzio."

"Ditirambo Tragico" (1917).

"Armenia," a little suite based on Armenian folk-songs.

MISCELLANEOUS: Sonata for violoncello, 1907; Quartet for strings, 1907; "Canto notturno d' un pastore del l' Asia" (Leopardi), for baritone, chorus, and orchestra; Sonetti delle Fate (d'Annunzio); Poemetti lunari for pianoforte (under the influence of Marius Pictor), 1909–10; Three Melodies (verse by Victor Marguerite); Preludi autunnali for pianoforte (1911); Poemi Asolani for pianoforte (1916); "Sonnets des Fées" (text by d'Annunzio); "Keepsake," poems by Jean-Aubry, described as "pieces for the pianoforte with indispensable voice accompaniment"; "Maschere che passano," "Risenanze" and "Barlumi" for pianoforte; Notturno Pastorale for pianoforte (1904); "Bizzarie luminose del l' alba, del meriggio e della notte" (1908).

* * *

This Malipiero is not to be confounded with his grandfather, Francesco Malipiero, born at Rovigo, Italy, in 1822, the composer of several operas: "Giovanua di Napoli," Padua, 1842; "Attila," Venice, 1846—this opera entitled "Ildegonda di Borgogna" was

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performed later at Milan; "Alberigo da Romano," Venice, 1846, revived there 1869; "Linda d'Ispahan," Venice, 1871; "Fernando Cortez," Venice, 1851. He also composed several songs for one or more voices, and a cantata "A Rossini" for mixed chorus.

* * *

For studies of G. Francesco Malipiero and his works see the article of M. Henry Prunières in *Monde Musical* (Paris), March, 1919, and "The New Italy" by G. Jean-Aubry in the *Musical Quarterly* (New York) of January, 1920.

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The Sketch was performed for the first time in the United States, at a matinée of the Philharmonic Society of Brooklyn, N.Y., Theodore Thomas conductor, March 23, 1886. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 27, 1892, November 30, 1895, April 18, 1903, December 8, 1916.

* * *

The Sketch was composed while Borodin was hard at work on his opera "Prince Igor" and it shows the influence of his studies for that opera. Stassoff had furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtski, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere

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of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced comic characters; and he began to compose the music. But the opera was unfinished when he died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Segurola, and Bada. Mr. Polacco conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio.

The March and Dances from "Prince Igor" were played at a Boston Opera House concert, December 1, 1912; the Dances were played there again December 22, 1912. André Caplet conducted the performances. The ballet from "Prince Igor" was danced for the first time in Boston by Diaghileff's Ballet Russe at the Boston Opera House, February 1, 1916. Mr. Bolm was the chief warrior; Mr. Ansermet conducted. There were other performances that season. The ballet was performed again by the Ballet Russe at the Boston Opera House on November 7, 1916. Mr. Monteux conducted. There were other performances that week.

The first measures of "On the Steppes of Central Asia" are reproduced, with other themes from Borodin's works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

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OVERTURE TO "THE FLYING DUTCHMAN" ("DER FLIEGENDE HOLLÄNDER") . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act iii). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This

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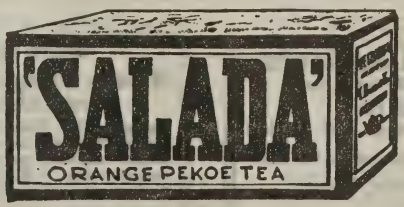

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theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

* * *

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

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"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

* * *

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

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Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend.* The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the

* The story of the play seen by Schnabelewopski in Heine's "Aus den Memoiren des Herrn von Schnabelewopski" (published in 1833) was told in Charles Godfrey Leland's translation in the Boston Symphony Programme Book of February 4, 5, 1916.

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scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of the Boston Symphony Orchestra's concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

Was Heine moved to write his fantastic story by Fitzball's foolish play produced at the Adelphi Theatre, London, December 6, 1826? T. P. Cooke played the Dutchman who was in league with a female devil and wished a wife only to swell the number of his victims. He came in blue flames out of the sea and waved a black flag decorated with a skull and cross-bones. George Herbert Bonaparte Rodwell (1800–52) wrote an original overture" and other music for the play. Mr. Ellis, the translator of Wagner's prose works, regards it as extremely improbable that Heine saw this play. But in 1827 there was a Flying Dutchman at Astley's and one at Islington, and billboards showed the Dutchman on a cliff.

* * *

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend of the Flying Dutchman rests on an historical

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foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?

In the legend as originally told there was no salvation for Vanderdecken who had tried to make the Cape of Good Hope in a storm and sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.

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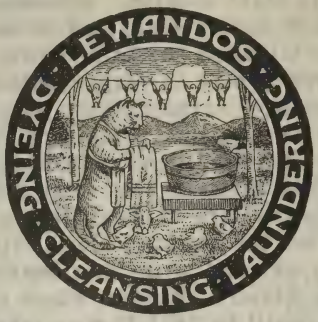

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(a) Overture.
(b) Nocturne.
(c) Scherzo.

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Piano: Mr. Heinrich Gebhard
English Horn: Mr. Louis Speyer

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II. Andante con Variazoni.
III. Intermezzo: Allegretto; Piu mosso.
IV. Andante maestoso.

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AT 2.30 O'CLOCK

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(a) Overture.
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(c) Scherzo.

Grieg . . . . Concerto in A minor for Pianoforte, Op. 16

I. Allegro molto moderato.
II. Adagio.
III. Allegro moderato molto e marcato.

Beethoven . . . . Symphony No. 4, in B-flat major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace; Trio: Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

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SATURDAY EVENING, MARCH 13, at 8 o'clock

Mendelssohn . Selections from the Incidental Music to Shakespeare's "A Midsummer Night's Dream"

(a) Overture.
(b) Nocturne.
(c) Scherzo.

Loeffler . "A Pagan Poem" (after Virgil), for Orchestra, Pianoforte, English Horn, and three Trumpets Obbligati, Op. 14

Piano: Mr. Heinrich Gebhard

English Horn: Mr. Louis Speyer

Glazounoff . . . . Symphony No. 6 in C minor, Op. 58

I. Adagio; Allegro appassionato.
II. Andante con variazoni.
III. Intermezzo: Allegretto; Piu mosso.
IV. Andante maestoso.

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There will be an intermission of ten minutes after Loeffler's "A Pagan Poem"

The ladies of the audience are earnestly requested not to put on hats before the end of a number.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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SELECTIONS—OVERTURE, NOTTURNO, SCHERZO—FROM THE MUSIC TO "A MIDSUMMER NIGHT'S DREAM," OP. 61.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. It was written in July and August, and completed on the 6th of the latter month.

Klingemann says that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer-houses were writing materials, and

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Felix edited a newspaper, called in summer *The Garden Times,* and in the winter *The Snow and Tea Times.*

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the pianoforte of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterwards by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, from manuscript, when Karl Löwe conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of

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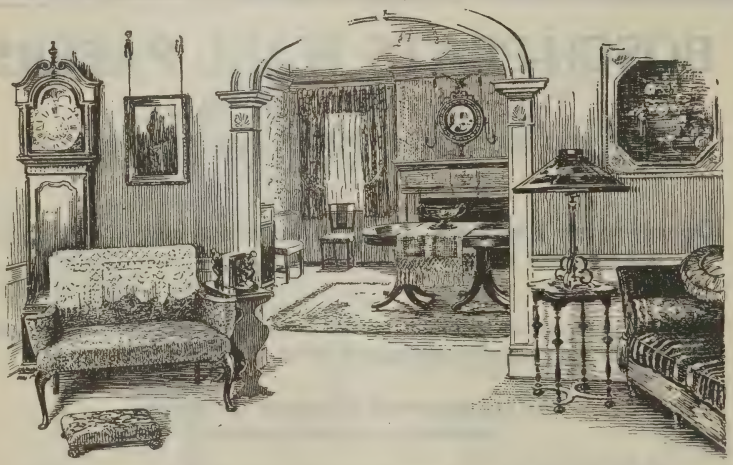
that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

The overture was performed in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet * in the Argyll Rooms, when Mendelssohn played for the first time in that country Beethoven's pianoforte concerto in E-flat major. Mendelssohn conducted the performance of the overture. The composer conducted it again in London, July 13, 1829, at a concert given by Henriette Sontag for the benefit of the inundated Silesians. The singers at this concert were Mmes. Malibran, Sontag, Camporese, Pisaroni and Messrs. Velluti, Pellegrini, Zuchelli, Curioni, Donzelli, De Begnis, Torri, Graziani, Bordogni. Among the instrumental performers were the pianists, Moscheles and Men-

* Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation. William Hazlitt heard Drouet in April, 1816, and wrote: "Mons. Drouet's performance on the flute was masterly, as far as we could judge. The execution of his variation on 'God save the King' astonished and delighted the connoisseurs. Those on 'Hope told a flattering tale' were also exquisite. We are, however, deep versed in the sentiment of this last air; and we lost it in the light and fantastic movements of Mons. Drouet's execution. He belongs, we apprehend, to that class of musicians, whose ears are at their fingers' end; but he is perhaps at the head. We profess, however, to be very ignorant in these matters, and speak under correction" (*The Examiner:* article "The Oratorios," April 14, 1816).



The picture, while lacking the charming colorings of the furniture and fabrics, gives a fair idea of the interesting vista as one steps off the elevator into Paine's new rooms on the third floor

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delssohn, the flutist Drouet, Puzzi, horn player, Bohrer, and Lindley, violoncellist.

Sir George Smart, who returned from the concert of June 24, with Mendelssohn, left the score of the overture in a hackney coach. So the story is told; but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's comedy at London, in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

The orchestral parts were published in 1832; the score in April, 1835.

The overture dedicated to his Royal Majesty the Crown Prince of Prussia is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and the usual strings.

The original title was Concert Overture: "Midsummer Night's Dream," and the original opus number was 21.

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The

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melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask * dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, *the* lucky man on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for violoncellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garten. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

The overture was played in Boston for the first time at a concert of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks,—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there

* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for violoncello and pianoforte.) But see Verlaine's lines:—

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Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

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was one violoncellist. Thomas Ryan in his memoirs tells an entertaining story about his attempt to introduce the overture in Boston.

* * *

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During March and April of that year Mendelssohn, who had written the overture in 1826, composed the additional music for Shakespeare's play. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was in the Royal Theatre in the New Palace, Potsdam, October 14, 1843, on the eve of the festival of the king's birthday. Mendelssohn conducted. The play was performed at the Royal Theatre, Berlin, on October 18, 1843, and the two following nights under Mendelssohn's direction. At the first performance the cast was as follows: Theseus, Rott; Lysander, Devrient; Demetrius, Grau; Squenz, Schneider; Schnock, Rüthling; Zettel (Bottom), Geru; Flaut, Krüger; Schnauz, Weiss; Schlucker, Wiehl;

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Hippolita, Mme. Werner; Hermia, Miss Stich; Helena, Miss Schulz; Oberon, Miss Aug. von Hagn; Titania, Marie Freitag; Puck, Miss Charl. von Hagn. The play puzzled: highly respectable persons declared it to be vulgar, but the music pleased.

The first performance in concert was in the Hanover Square Rooms, London, May 27, 1844, at the fifth concert of the Philharmonic Society. Mendelssohn led from manuscript. The solo sopranos were Miss Rainforth and Miss A. Williams. The first concert performance with spoken text was at Münster, May 24, 1851, at a concert of the Cecilia Society led by Karl Müller.

The score was published in June, 1848; the orchestral parts in August of that year. The first edition for pianoforte was published in September, 1844.

Mendelssohn's music to the play consists of thirteen numbers: I. Overture; II. Scherzo, Entr'acte after Act I.; III. Fairy March in Act II.; IV. "You spotted snakes," for two sopranos and chorus, in Act II.; V. Melodrama in Act II.; VI. Intermezzo, Entr'acte after Act II.; VII. Melodrama in Act III.; VIII. Notturno, Entr'acte after Act III.; IX. Andante in Act IV.; X. Wedding March after the close of Act IV.; XI. Allegro Commodo and Marcia Funebre in Act V.; XII. Bergomask Dance in Act V.; XIII. Finale to Act V. Many of the themes in these numbers were taken from the overture.

NOTTURNO.

This is an entr'acte between Acts III. and IV. Andante tranquillo, E major, 3-4. It is a commentary on the sleep of the pairs

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of lovers in the wood at the close of the third act. A melodious part song is sung by horns and bassoons with melody in the first horn; a middle voice is now and then doubled by a clarinet. There is a simple bass of violoncellos and double-basses. There is a more agitated middle part, developed by the strings and wind. The first melody returns as before, but now there are eighth-note triplets in the strings and even eighth notes in the higher wood-wind. There is a short coda. The nocturne is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

Scherzo.

The scherzo (entr'acte between Acts I. and II.) is an Allegro vivace in G minor, 3-8. "Presumably Mendelssohn intended it as a purely musical reflection of the scene in Quince's house—the first meeting to discuss the play to be given by the workmen at the wedding—with which the first act ends. Indeed there is a passing allusion to Nick Bottom's bray in it. But the general character of the music is light and fairy-like, with nothing of the grotesque about it." The scherzo presents an elaborate development of two themes that are not sharply contrasted. The first theme has a subsidiary. The scherzo is scored for two flutes, two oboes, two

Notes

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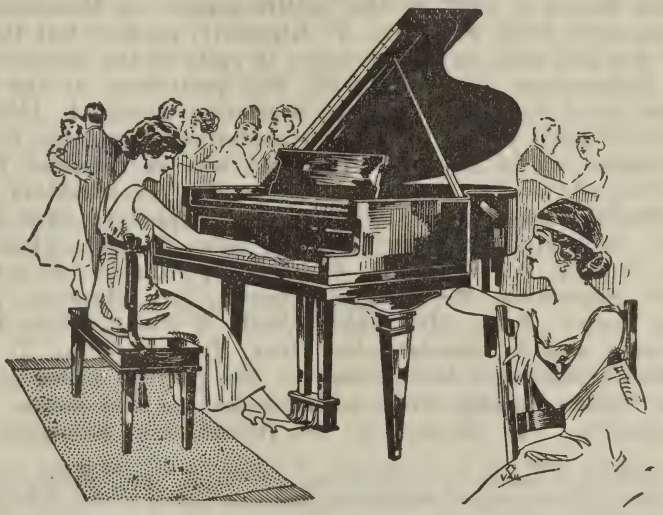

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clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. The score of the whole work is dedicated to Heinrich Conrad Schleinitz.*

* * *

The Germania Musical Society announced in Boston a performance on March 6, 1852, of the "entire music" of Mendelssohn to Shakespeare's play, with Mrs. F. Kimberly, reader; but the vocal music was not sung on this occasion in spite of the announcement.

"A Midsummer Night's Dream" was performed at the Boston Theatre for a fortnight or more beginning April 14, 1856. The playbill of April 14th said that the performance was the first. At this theatre, or in Boston? The cast was as follows: Theseus, H. F. Daly; Lysander, Mr. Belton; Demetrius, Mr. Stoddart; Egeus, Mr. Cowell; Philostrate, Mr. Davenport; Hippolyta, Mrs. Belton; Helena, Mrs. Hudson-Kirby; Bottom, John Gilbert; Flute, John Wood; Quince, W. H. Curtis; Snug, S. D. Johnson; Snout, T. E. Morris; Starveling, Mr. Holmes; Oberon, Mrs. Barrow; Titania, Emma Taylor; Puck, Mrs. John Wood; A Fairy, Clara Biddles. The music was by Mendelssohn, Horn, T. Cooke, and T. Comer. Mr. Comer conducted the orchestra. The playbill called attention to the "great moving Double Panorama" in the course of the performance. The playbills of the immediately following nights

* Schleinitz (1802–81) was a counsellor of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipsic. After Mendelssohn's death he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."

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stated that "crowded and fashionable audiences" had approved the performances. "Enthusiastic Applause. Repeated Cheers." At the twenty-ninth performance, "Shylock," a burlesque, was played as an after-piece, with John Wood as Shylock and Mrs. Wood as Portia. At the thirtieth, the after-piece was W. Brough's farce "Trying it On." There was a revival of Shakespeare's play in September of that year, with these changes in the cast: Theseus, Mr. Donaldson; Hermia, Lizzie Emmons (her first appearance); A Fairy, Ida Vernon (her first appearance).

The music was played and sung in Music Hall, Boston, March 21, 1857, with Mrs. Harwood and Miss Marie Fries (a sister of Wulf Fries, afterwards Mrs. Bishop) as the solo singers. Fanny Kemble read the text. Carl Zerrahn conducted. There were "full orchestral and choral adjuncts." "The entertainment was for the benefit of the Mercantile Library Association, which realized over $1,500 from the venture, the reader generously waiving payment for her services."

There was a performance in Music Hall on the tercentennial anniversary of Shakespeare's birthday, April 23, 1864. B. J. Lang conducted.

Music by Mendelssohn was performed at Selwyn's Theatre, Boston, in November, 1869, when the comedy was given with a strong cast, which included F. Robinson, Theseus; C. R. Thorne, Jr., Lysander; Mary Wells, Hippolyta; Virginia Buchanan, Helena; Mary Cary, Titania; Blanche Davenport, First Fairy; Stuart Robson, Bottom; W. J. Lemoyne, Flute; Kitty Blanchard, Puck.

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There was a performance of the overture and incidental music in Boston at a concert of the Boston Symphony Orchestra, led by Mr. Paur, April 14, 1894. George Riddle read the text; Mrs. Marie Barnard Smith and Miss Harriet S. Whittier were the solo singers; the chorus was made up of members of the Cecilia.

There have been other performances in Boston. It may be added that the Scherzo, Notturno, Fairies' March, Lullaby, Finale, and Wedding March were "done into dance" by Miss Isadora Duncan, in the conservatory of a private house at Newport, R.I., September 28, 1898.

Victor Herbert, in his arrangement of the music for Nat Goodwin's revival of "Midsummer Night's Dream" (1903), added to Mendelssohn's score transcriptions of certain "Songs without Words" and numbers based on phrases from the unfinished opera "Loreley" and from chamber music. He was not the first. When Shakespeare's comedy was revived by Beerbohm Tree (London, January 10, 1900), an orchestral arrangement of Mendelssohn's "Song without Words" in C, No. 34, was added to the original score, and Miss Nielson sang "I Know a Bank" to the melody of Mendelssohn's "Auf Flügeln des Gesanges."

The comedy with Mendelssohn's music was performed by Ben Greet's Players, assisted by members of the Boston Symphony Orchestra, led by Gustav Strube, in Symphony Hall, October 23, 1909.

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A Pagan Poem (after Virgil), Op. 14, composed for Orchestra, Pianoforte, English Horn, and the Three Trumpets Obbligati . . . . . Charles Martin Loeffler

(Born at Mühlhausen-i.-R. (Alsace), January 30, 1861; now living at Medfield, Mass.)

This poem, now dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola, and double-bass. It was afterwards arranged for two pianos and three trumpets, and performed at the house of Mrs. John L. Gardner in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianofortes and three trumpets was made by the composer. This transcription was played at the house of Mr. Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The first performance of the present orchestral version was at a concert of the Boston Symphony Orchestra in Boston, November 23, 1907, when Mr. Gebhard was the pianist. There was another performance by the Boston Symphony Orchestra in Boston on March

14, 1908, Mr. Gebhard pianist. The third was on March 8, 1913: Mr. Gebhard, pianist; Mr. Longy, English horn; Messrs. Kloepfel, Mann, and Merrill, trumpets.

The poem is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, antique cymbals,* tam-tam, harp, pianoforte, strings.

* * *

This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). The Eclogue, dedicated to Pollio, was

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem "Viviane"; Debussy, in his "Afternoon of a Faun," etc.

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written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis.

The lines of Virgil that appealed particularly to Mr. Loeffler are these * :—

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.

* Translation into English prose by F. W. Mackall (London, 1889).

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"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax barks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city—forbear now, my songs—Daphnis comes."

Notes to the Eclogue

"Fetch water forth . . . burn resinous twigs and make frankincense." The word "verbenae" means literally boughs or branches of laurel, olive, or myrtle. They were borne by the priests or other persons attending sacrifices. They were also used in medicine as a cooling remedy. The lexicographers give the noun only in the plural, but the singular occurs in Virgil (Aen. XII., 120).

"Carmina" is here translated "songs." The true translation is "charms"—or "incantations." See later "A Note on Waxen Images."

"To draw down the moon from heaven." The moon and stars were thought to be at the bidding of the sorceress. There are many references to this in the Greek and Roman authors. See also Bayle's article "Ruggeri" in his "Critical Dictionary."

"Tie the threefold knot." "While the sorceress utters these words, she is supposed to throw a true-lover's knot, by three threads of different colors, over the image of Daphnis, which she then carries round the altar. The Number *three* was a sacred and a *perfect* one, as we see by many of the arrange-

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ments of husbandmen, priests, soldiers (in measuring the breadth of a fosse), medical men, etc., etc."—Dr. A. H. Bryce's "Works of Virgil."

"As this clay stiffens." "The sorceress is supposed by some to have two images on which she is operating; or by others, *one*, part of which is of clay, and the other of wax. An image of this latter kind would better represent an individual and a state: the hardening clay signifying the growing dislike of Daphnis to all other women, and the softening wax, his returning and increasing love for his former flame. Perhaps there were no images at all, but merely pieces of wax and clay. From other writers, however, we know that effigies were used in such rites."—Bryce *idem.*

"Barley meal and corn." This refers to the ground corn and salt which were thrown over the head of the victim before sacrifice.

"Brittle bay twigs." More literally "crackling bay twigs"; loud crackling was a good omen.

Moeris, supposed to have been a skilful sorcerer, is not mentioned by other Latin authors. The famous sorceress Medea was a native of Colchis. Pontus was properly a division of Asia Minor distinct from Colchis, but it here includes it.

"Forbear": that is, may the charms cease to operate, so that her lover—Hylax, the dog, is barking at his master's return—may not be injured.

* * *

Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical: they are only of musical significance. The refrain—"Ducite ab urbe domum, mea carmina, ducite Daphnim"—is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the

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final refrain, "Parcite, ab urbe venit, jam parcite, carmina, Daphnis," is suggested by the fanfare of three trumpets on the stage.

The poem opens, Adagio, 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first chief theme is announced dolce, *mf,* by viola solo and three flutes. It may be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an Allegro, in which now familiar thematic material is used until the second theme appears (first violins, harp, pianoforte). This theme is developed. A pianoforte cadenza built on thematic material leads to a Lento assai, 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes give out the burden of the sorceress. The più vivo section may suggest to some a chase of wolves ("I have often seen Moeris become a wolf and plunge into the forest"). Tranquillo: a

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fourth theme, 4-4, is given to the pianoforte. Calando: the refrain is heard again from behind the scenes. Moderato: the second chief theme, 6-4, now appears, and it is used extensively. Largamente: the trumpets, now on the stage, announce the coming of Daphnis, and there is the suggestion of the barking Hylax. The ending is one fanfare of frantic exultation.

* * *

For the Eighth Eclogue, Virgil helped himself freely from the second Idyll of Theocritus, "The Sorceress" in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis. She performs her rites at night in full moonlight. She asks her maid Thestylis where are the bay leaves and the charms: she orders her to crown the caldron with fiery wool. She sings her soft low song to the moon and to Hecate, the dweller in the shades, at whose approach even the dogs quake.

Turn, magic wheel, draw homeward him I love.
First we ignite the grain. Nay, pile it on;
Where are thy wits flown, timorous Thestylis?
Shall I be flouted, I, by such as thou?
Pile, and still say, "This pile is of his bones."

Turn, magic wheel, draw homeward him I love.
Delphis racks me: I burn him in these bays.
As, flame-enkindled, they lift up their voice,
Blaze once, and not a trace is left behind:
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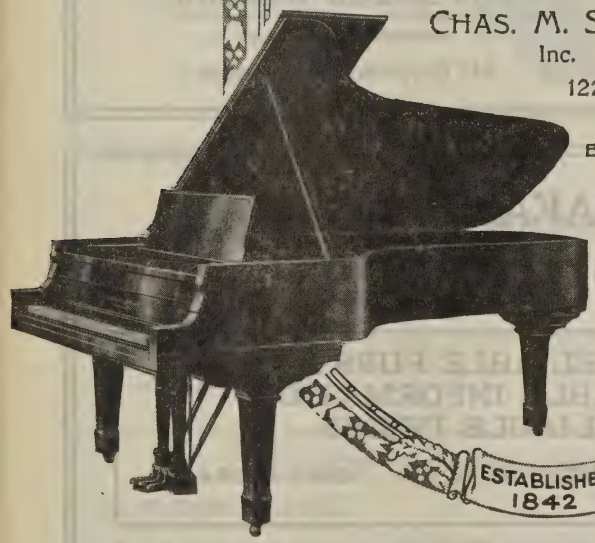

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Turn, magic wheel, draw homeward him I love.
E'en as I melt, not uninspired, the wax,
May Mindian Delphis melt this hour with love:
And, swiftly as this brazen wheel whirls round,
May Aphroditè whirl him to my door.

Turn, magic wheel, draw homeward him I love.
Next burn the husks. Hell's adamantine floor
And aught that else stands firm can Artemis move.
Thestylis, the hounds bay up and down the town:
The goddess stands i' the crossroads: sound the gongs.
. . . . . .
Turn, magic wheel, draw homeward him I love.
He lost this tassel from his robe; which I
Shred thus, and cast it on the raging flames.
Ah, baleful love! Why, like the Marsh-born leech,
Cling to my flesh, and drain my dark veins dry?

Turn, magic wheel, draw homeward him I love.
From a crushed eft to-morrow he shall drink
Death! But now, Thestylis, take these herbs and smear
That threshold o'er, whereto at heart I cling
Still, still,—albeit he thinks scorn of me,—
And spit, and say, "'Tis Delphis' bones I smear."
Turn, magic wheel, draw homeward him I love.*

* Translation by Charles Stuart Calverley (1834–84).

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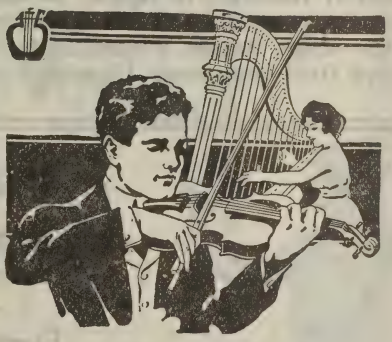

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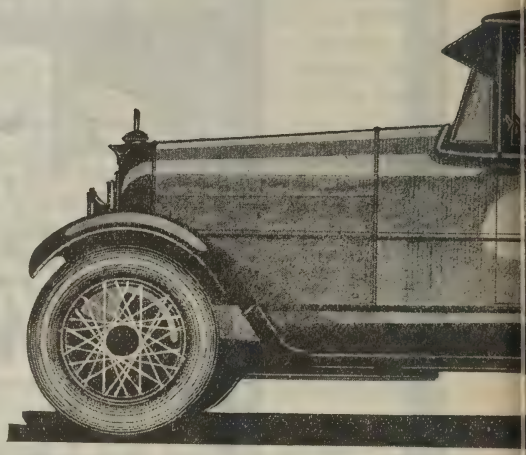

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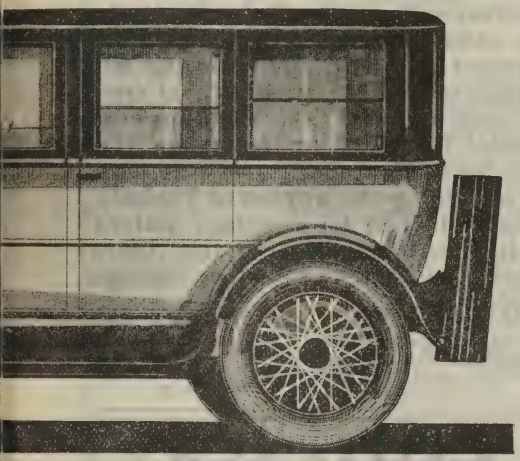

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ing of Medea's enchantments: how she could bring down the moon, still the waves; "her infernal power extends over the absent: she pricks waxen images and thus tortures the liver by imperceptible stings."

* * *

Voltaire once said: "It is a singular fact that vampires are found only in Hungary." For years the old world believed that Thessaly* was the favorite dwelling-place of witches. What adventures did not Lucius Apuleius have in that far-off land, that country where the sun was at will restrained by the knowing from his natural race, where the moon was compelled for some fell purpose to purge her skim upon herbs, and trees! There dwelt the old women, greatly feared, who entered a stranger's room in the dark night, cut into his body, thrust in hands, and, plucking out the heart, replaced it with a sponge, so that the wound would open when the wretch drew nigh a river to drink, the sponge would fall into the water, the body would forever after be without life.

Possibly in Libya, near the border of Ethiopia, there were more mysterious sorceries than those worked by the witches of Thessaly. The brother of Ophelion, who was killed by an embalmer jealous of her sister's love for the guest of a night, believed that Libya was the land to be more dreaded. As he tells his story through

* This belief was widely spread. Melitta, for example, in Lucian's fourth "Dialogues of Courtesans" asks Bacchis, her friend, to search out some old woman, "one of those Thessalians who perform incantations and know how to make even the most detested woman amiable," so that Charinos would return to her and hate Melitta's rival Simechè. But Bacchis tells her of a sorceress greatly in fashion, a Syrian. The account of her incantation is very curious. The wax image did not enter into it.

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the mouth of Marcel Schwob: "It is indeed terrible to think that the incantations of women can make the moon descend into the box of a looking-glass; or plunge when it is full into a bucket of silver, with dripping stars; or fry as a yellow jellyfish in a stove, while the Thessalian night is black and men who change their skin are free to roam. All this is terrible; but I should fear less these things than to meet again in the blood-hued desert the embalming women of Libya."

"As this wax softens, . . . so let Daphnis do for love of me." Was this spell ever worked in New England, which was once a land of witchcraft, where strange superstitions still survive in remote villages on sullen hills or by the conniving sea? Yes, but by Italians within the last twenty years.

This spell is a very old one, and many have been thought to die of it. J. G. Frazer discusses it in "The Magic Art," Part I., Vol. I., of "The Golden Bough" (3d ed., London, 1911, pp. 77, 78), under the heading "Homœpathic or Imitative Magic." The potency of the spell was believed by the ancient Greeks and Romans; the spell came down through the centuries; it is still worked in English provinces. Father Charlevoix found North American Indians ("les Illinois") who made "petits marmousets" in the image of those whose lives they wished to shorten, images that they pierced to the heart. The ancient Hindoos to secure a woman's affection shot an arrow into the heart of a clay image: the bowstring was necessarily of hemp, the shaft of the arrow was of black ala wood, the plume an owl's feather, the barb a thorn. The wound of love may

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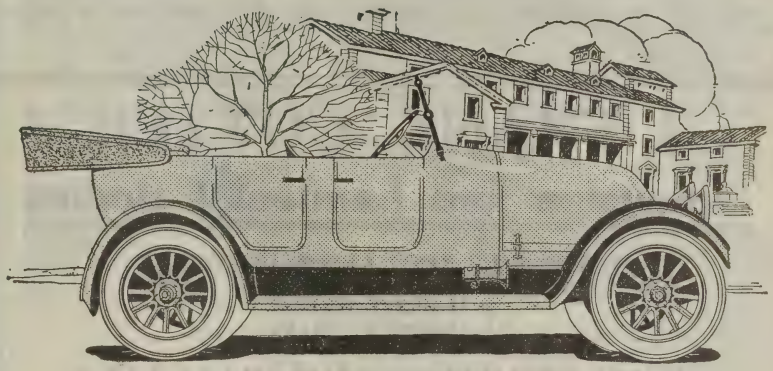

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also be healed by an image. Heine in "The Pilgrimage to Kevlaar" tells how sick persons offer waxen models of diseased members to the Virgin Mary at Kevlaar; and in the poem, a lover, wasting away by reason of the death of his sweetheart, offers a wax heart to the Holy Virgin, praying that she would heal his ache. "Such customs," says Frazer, "still commonly observed in some parts of Catholic Europe, are interesting because they shew how in later times magic comes to be incorporated with religion. The moulding of wax images of ailing members is in its origin purely magical: the prayer to the Virgin or to a saint is purely religious: the combination of the two is a crude, if pathetic, attempt to turn both magic and religion to account for the benefit of the sufferer." *

The French name the spell "envoûtement," and the wax image itself of the man or woman who was to be brought back to lonely arms or killed by a wasting disease is called "vols" or "voust." An image resembling the victim was fashioned. Sometimes hair or a shred of clothing of the human being ornamented the doll. If the

* See later the note about Jules Combarieu's treatise "La Musique et la Magie."—P. H.

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figure were pierced in any place, the man or woman suffered in the same region. If the doll were melted, there was mysterious wasting away.

Read the sane and pious Jeremy Collier's account of Duffus, the seventy-eighth king of Scotland. There was a plot against Duffus in the tenth century as a contemner of the nobility. "A club of witches at Forresse in Murray, did, by wasting his image in wax, so waste and torment him with continual pain and sweating, that he pin'd daily, and no remedy could be found till the witchcraft was discovered, the image broke and the witches punished."

It was believed that Protestant sorcerers, wishing to bring about the death of Charles IX. of France, who after Saint Bartholomew's Day saw bloody crows and other horrid visions, killed him by means of wax dolls made in his image.

Cosmo Ruggieri, the Florentine astrologer who figured at the court of France with Catharine de Médicis as his patroness, was involved in the prosecution of la Mole and Coconas, accused, among other crimes, of employing sorcery in order to kill King Charles IX. "He persuaded la Mole and several others that he could make waxen images, some of which would inspire women with love; and others make any person they pleased die in a lingering condition." See the long and singular note of Pierre Bayle to the sentence. "Many reflections might be made on his applying himself to astrology and magic, though he did not believe either God or Devil; for it is a general opinion among Christians that if there are Devils, there is a God; and that those who do not believe the

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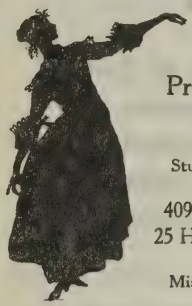
existence of a God, do not believe there are Devils," in the article "Ruggieri," in Bayle's Dictionary. "He himself," says Bayle, "knew the vanity of his promises, and that his pricking the images with a needle were of no effect. It is not so certain that he was sensible of the vanity of astrology; a person of genius and learning is perfectly sensible that a piece of wax worked up into the shape of a man or woman and pricked in the heart is not capable of producing in a person at a distance, either a desire of marrying such a person, or any other kind of passion. He knows evidently that a piece of wax representing Henry IV., and which is put near the fire in Nantes, or is pricked in different parts in the same city has not the power of infecting that monarch with a slow and mortal fever in Paris. And therefore every man of genius, sense, and learning, who is persuaded that these waxen images have the virtue in question, knows most certainly that their effects are produced by an invisible spirit, which acts immediately and physically on certain persons, whilst those images are in certain circumstances. Since



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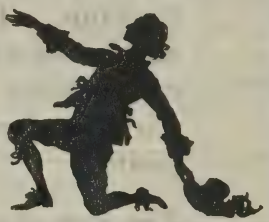

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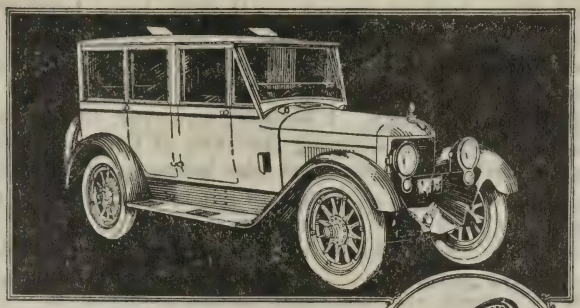

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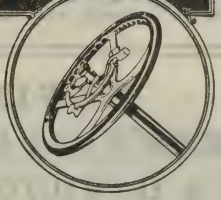

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therefore Ruggieri did not acknowledge any such spirit, he plainly knew that those images had no virtue of any kind. But it does not appear as evidently, that celestial bodies are incapable of producing a numberless multitude of effects on earth. It is known that persons who were looked upon as atheists, have been firmly persuaded of the efficacy of the influence of the stars, even with regard to the free actions of men, and what we call fortune, or contingent events. We therefore are not certain that Ruggieri knew the vanity of judicial astrology. I believe, however, that it would not be very rash to assert, considering the turn of Ruggieri's mind, that he only calculated nativities after the manner of cheats, without giving any credit to them, and only to get money."* The rest of the footnote contains still more entertaining reading.

In like manner the Duchess of Gloucester, Roger Bolingbroke,

* I quote from the edition of Bayle's Dictionary translated into English and edited by Bernard, Birch, Lockman, and other hands (London, 1739).—P. H.

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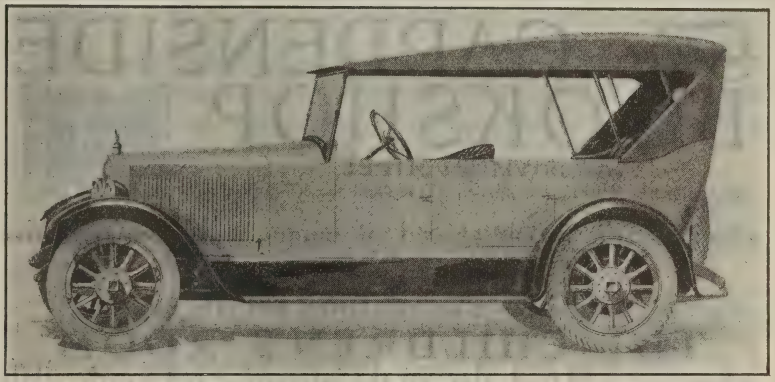

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and Margerey Jourdain were accused of putting a wax image of Henry IV. over a slow fire, and for this the duchess was imprisoned, the conjuror Bolingbroke hanged, and the witch Jourdain, or, as some call her, Gardemain, was burned alive.

Then there was Enguerrand de Marigny of a noble Norman family, Prime Minister under Philippe-le-Bel and Minister under Louis X. His wife, Alix de Mons, and his sister, the Dame de Cantelen, were accused of having employed magical means to slay Louis, known as Huntin, Charles de Valois, and other barons, to effect the escape of Marigny, who had been thrown into prison. The women were charged with seeking the aid of Jacques Dulot, a notorious sorcerer, who, jailed in consequence, killed himself in his cell. Marigny's wife and sister swore that De Marigny had hired Dulot to mould wax images of the king, then to run pins through them while magical incantations were recited. The images were shown to the king, and De Marigny in 1315 was hanged from a gibbet which he himself, as Minister, had erected at Montfaucon.

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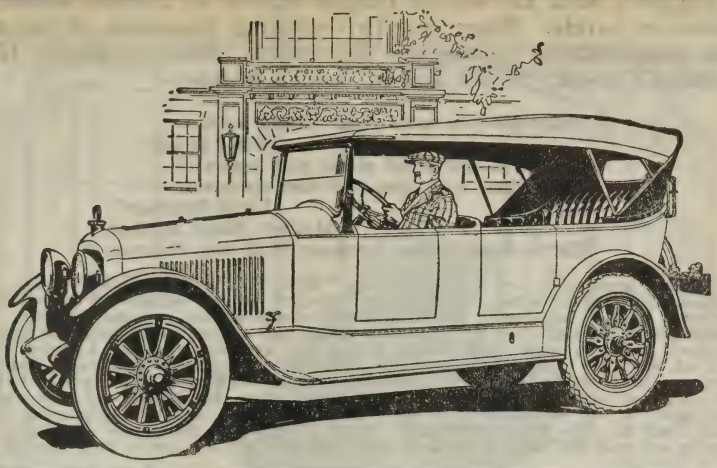

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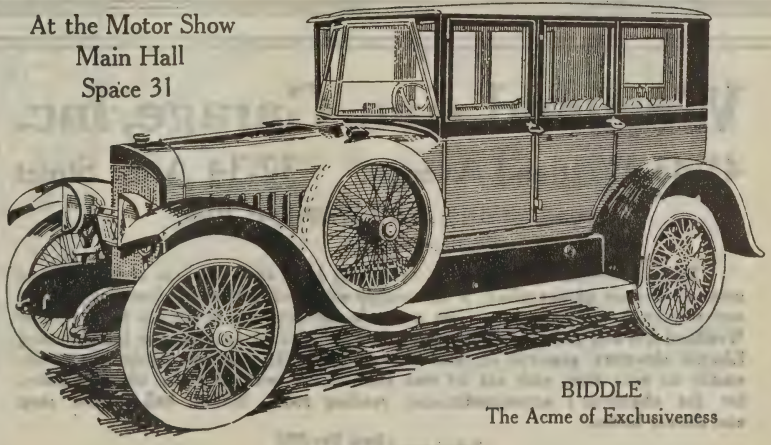

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Ruggieri with his waxen images figures in French history and romantic novels. There are two striking instances of the use of this superstition in modern literature. One is Dante Gabriel Rossetti's poem, "Sister Helen," which begins:—

"Why did you melt your waxen man,
Sister Helen?
To-day is the third since you began."
"The time was long, yet the time ran,
Little Brother."
(O Mother, Mary Mother,
Three days to-day, between Hell and Heaven.)*

* This poem was first published about 1853 in the Düsseldorf Annual. It was written a few years before. Revised, it appeared in the volume of Rossetti's poems published in 1870, and again in the modified reissue of that volume in 1881. William Ernest Henley, noting that Mr. Theodore Watts had written "some eloquent and closely reasoned pages to show that Rossetti had the genius of verbal mystery, and was in touch with the many-sided, enormous, ever shifting issues of romance," added: "But if he can read 'Sister Helen,' for example, without wishing that at least a third of it had remained unwritten—or at least unprinted—then has he yet to show that he is fully alive to the perfection, and at every point awake to the completeness of 'Kubla Khan' and the 'Ode to a Nightingale': that (in fine) he knows the difference between organic art and art that is inorganic in that the life it lives is only one of phrases

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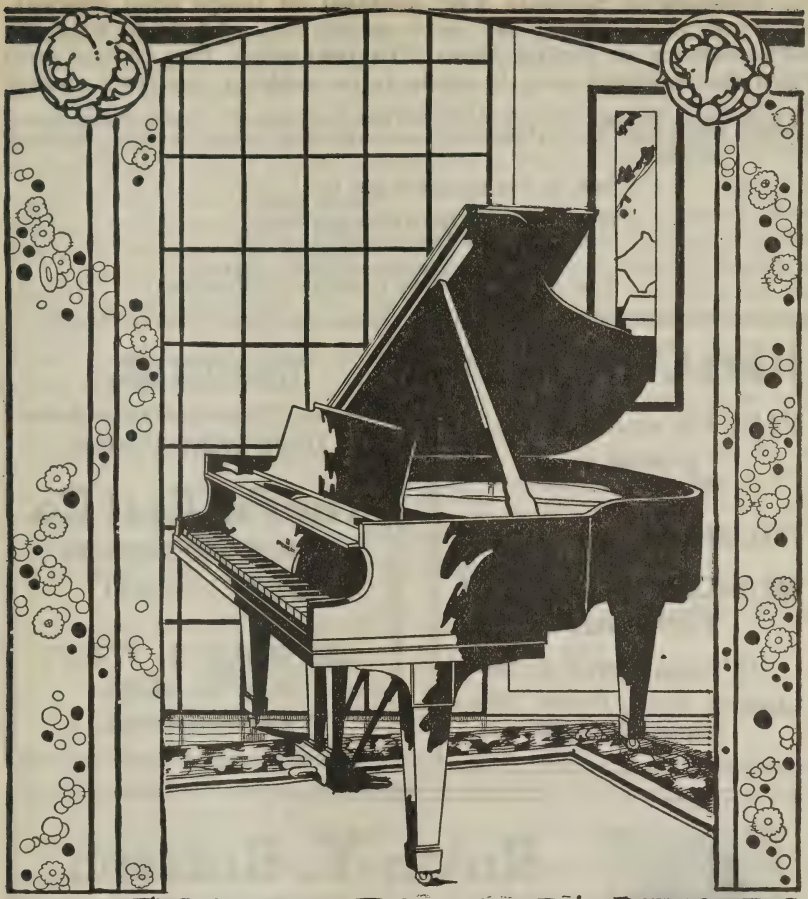

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The other is the passage in Thomas Hardy's "The Return of the Native," where Susan Nunsuch, wishing to protect her boy from the evil influence of Eustacia Vye, moulded an image from beeswax, put a red ribbon round the neck of the doll, and made with ink the semblance of sandal shoes. "To counteract the malign spell which she imagined poor Eustacia to be working, the boy's mother

and suggestions, the half of which we should have been spared" ("News and Reviews," Vol. II). Henry Dubb Traill (1842-1900) parodied "Sister Helen" in "After Dilettante Concetti," beginning:—

"Why do you wear your hair like a man,
Sister Helen?
This week is the third since you began."
"I'm writing a ballad; be still if you can,
Little Brother."
(*O Mother Carey, mother!*
What chickens are these between sea and heaven?)

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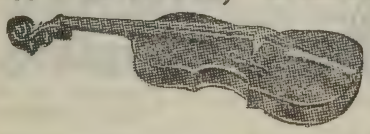

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busied herself with a ghastly invention of superstition, calculated to bring powerlessness, atrophy, and annihilation on any human being against whom it was directed. It was a practice well known on Egdon at that date and one that is not quite extinct at the present day." And, after she had fashioned this doll, the old woman pierced it with at least fifty pins " of the old long and yellow sort, whose heads were made to come off at their first usage." She then held in the tongs the image of Eustacia over a glowing turf fire, and while it wasted slowly away repeated the Lord's Prayer backward.

Did not King James, in his "Dæmonology," state: "The devil teaches how to make pictures of wax or clay, that by roasting therof the persons that they bear the name of may be continually melted or dried away by continual sickness?" Did not Bishop Jewell in 1558, preaching before the queen, speak of the increase of this practice? "Your Grace's subjects pine away, even unto the death, their color fadeth, their flesh rotteth, their speech is benumbed, their senses are bereft." Was not a waxen image, with hair like that of the unfortunate Earl of Derby, found in his chamber after his death from an odd disease of constant retching? On the other hand, the wife of Marshal d'Ancre was beheaded for a witch, for she enchanted the queen to dote upon her husband; "and they say the young king's picture was found in her closet, in virgin wax, with one leg melted away." Let us dismiss the fascinating subject with these lines form a sonnet of old Daniel:—

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And secret wrong on some forspoken wight,
Frames waxe, in forme to represent aright
The poore unwitting wretch he meanes to kill,
And prickes the image, fram'd by magick's skill,
Whereby to vex the partie day and night."

*
* *

The late Jules Combarieu in his "Musique et la Magie" (Paris, 1909), a large volume of 375 pages sustains this thesis:—

"The song employed in ancient and modern music is a survival of magic: it proceeds from the primitive idea that there are benevolent and malevolent spirits, and the one can be pleased and the others rendered powerless by the aid of song and sacrifices. The magic song is a command; the religious song is a prayer; that's the only difference.

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The origin of the refrain, its connection with magical rites and observances, magic lyricism among the American Indians, refrains in Greek lyricism and in folk songs, are discussed (pages 317–328) in this learned and fascinating treatise.

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Symphony No. 6 in C minor, Op. 58 . . . Alexandre Glazounoff

(Born at Petrograd, July 29, 1865; now living in Petrograd.)

This symphony bears the date, Petrograd 1896. It was performed for the first time on February 20, 1897, at one of the concerts in Petrograd of the Young Russian school, which were organized by Belaïeff, the publisher. The programme included a posthumous Andante and Finale for pianoforte and orchestra by Tschaikowsky * (Sergeï Tanéïeff, pianist); overture "Oresteia," and a Mazurka for orchestra by Felix Blumenfeld. The pieces by Glazounoff, Tanéïeff and Blumenfeld were conducted by the respective composers.

The first performance in Boston was by the Boston Symphony Orchestra, on October 21, 1899, Mr. Gericke conductor. There was a second performance by this orchestra on January 5, 1901. Theodore Thomas brought out the sixth symphony in Chicago on November 3, 1900.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, two bassoons, four horns,

* These movements, found at Klin after Tschaikowsky's death, were arranged by him from sketches for a symphony planned in 1892. He wrote to Tanéïeff from Klin in July of that year: "Before I went abroad in May I had sketched the first movement and finale of a symphony. Abroad it did not progress in the least, and now I have no time for it." The orchestration of these fragments was by Tanéïeff.

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three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings. The score is dedicated to Felix Blumenfeld.

I. There is an Introduction, Adagio, C minor, 3-4. A theme is announced "pianissimo misterioso" by violoncellos and double-basses, and worked in full contrapuntal imitation. Closer imitations follow until there is a fortissimo climax. Syncopated chromatic harmonies are given to brass instruments over a sustained tremolo in the strings. Short developments lead to the main body of the movement, Allegro passionato, C minor, 2-2. It opens with the first theme, which is the theme of the introduction with a different rhythm and a fuller development. The second theme, più tranquillo, E-flat major, is for the violins; it is taken up later by the wood-wind. The first theme returns in a more condensed form. Figures from it are put against the second theme in a sonorous climax. (This second theme is a more melodic version of a

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sighing phrase in the Introduction.) The dramatic free fantasia ends with a return of the syncopated harmonies for the brass in the introduction. The third part begins piano with the second theme in A-flat major for the wind, then is like the first part until a stormy coda sets in, Poco più mosso, C minor.

II. Andante con variazioni, G major, 2-4. These are seven variations on a simple theme. The theme is given out in harmony by the strings. Some of the variations are contrapuntal; some are freely romantic. The third is a Scherzino in E major; the fourth, a Fugato (Andante mistico) in the Gregorian Phrygian mode, *i.e.*,

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the scale of "White Keys" beginning and ending on E; the fifth a Notturno in B major.

III. The Intermezzo: Allegretto, E-flat major, 3-8, is in the form of a scherzo and trio. The trio is in A-flat major. There are hints at the trio's theme at the end as a free coda.

IV. The fourth movement, C major, has the character of a Russian dance. There is free development of two themes, not very dissimilar melodically. There is persistent use of the first one, which is carried through various tempi and rhythms: Andante maestoso, 4-2; Moderato maestoso, 6-4; after which the second theme enters in Scherzando; the first returns, Allegro pesante, 9-4, and later, Allegro moderato, 4-2. The second returns, Moderato maestoso, 2-2; the triplet, 6-4 rhythm, is soon established, and the pace quickens up to the end.

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Nineteenth Programme

FRIDAY AFTERNOON, MARCH 26, at 2.30 o'clock

SATURDAY EVENING, MARCH 27, at 8 o'clock

Dvořák . Symphony No. 5, in E minor, "From the New World," Op. 95

Wagner . . . . . Prelude to "Lohengrin"

Wagner . . . . "Forest Murmurs," from "Siegfried"

Debussy . . . . . Petite Suite

Berlioz . . . . . Hungarian March (Rákóczy)

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Vignettes of Italy . . . . . Wintter Watts
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Mr. Boynton

Tout mon Bonheur (Œdipe a Colone) . . . . . Sacchini
Le Secret . . . . . Fauré
Lamento Provencal . . . . . Paladilhe
Villanelle des Petits Canards . . . . . Chabrier
Phidylé . . . . . Duparc

Mrs. Fisher

Psyché . . . . . Paladilhe
Sérénade . . . . . Gounod
Oh! si les fleurs avaient des yeux . . . . . Massenet
Aubade (from "Le roi d'ys") . . . . . Lalo
Voir Grisélidis! . . . . . Massenet

Mr. Boynton

Songs my mother taught me . . . . . Dvorak
In his wide and ample linen vesture . . . . . Dvorak
Silent Noon . . . . . Converse
Will ye come in early Spring . . . . . Carpenter
Would God I were the tender apple-blossoms . . . . . Wm. A. Fisher
Light . . . . . Sinding

Mrs. Fisher

The Sea . . . . . Grant-Schaefer
I know a hill . . . . . Whelpley
In Maytime . . . . . Loud

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FRIDAY AFTERNOON, MARCH 26

AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 27

AT 8.00 O'CLOCK

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FRIDAY AFTERNOON, MARCH 26, at 2.30 o'clock

SATURDAY EVENING, MARCH 27, at 8 o'clock

Dvořák . Symphony No. 5, in E minor, "From the New World," Op. 95

I. Adagio; Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

Wagner . . . . . Prelude to "Lohengrin"

Wagner . . . . "Forest Murmurs," from "Siegfried"

Debussy . . . . . Petite Suite

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II. Cortège.
III. Menuet.
IV. Ballet.

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SYMPHONY IN E MINOR, No. 5, "FROM THE NEW WORLD" ("Z NOVECHO SVETA"), OP. 95 . . . . . ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

Dvořák made many sketches for the symphony. In the first of the three books he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Ia., where many Bohemians dwelt.

When this symphony was played at Berlin in 1900 Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy in which there was shedding

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of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words*:—

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors

* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).

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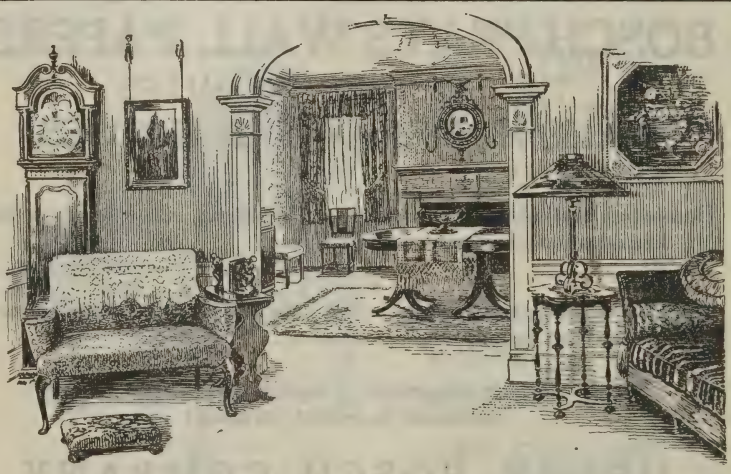
to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák,



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to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter "Of the Negro's Place in Nature" * ; "The negro has never

* Chapter xix. of "A Mission to Gelele, King of Dahome."

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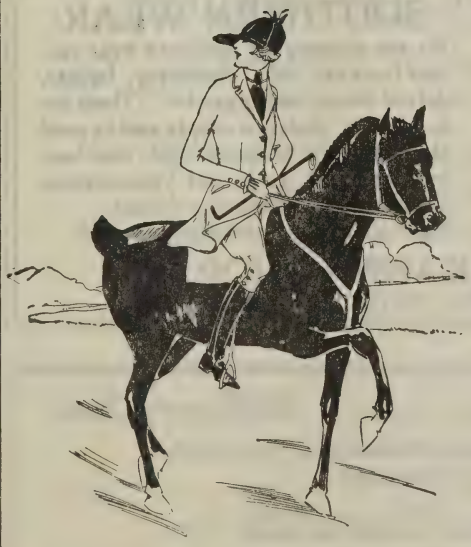
invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The discussion was no doubt healthful and profitable, for without lively discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr.



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Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Alice C. Fletcher, Frederick R. Burton, Henry F. Gilbert, and others have made valuable contributions to this branch of musical inquiry.

William Ritter, the author of a life of Smetana (Paris, 1898), contributed letters from Prague to the *Mercure Musical,* Paris. In the number for May 15, 1907, he discussed this symphony.

He wrote to the sons of Dvořák, to Antonin and Otaker, and asked them eleven questions, with this preface: "I ask you to reply as soon as possible to the following questions, with the utmost exactness, if not categorically by 'yes' or 'no.'" The first four questions were concerning the use of negro tunes in the symphony "From the New World," whether Dvořák had used them at all, or, if he had, whether he had modified them. The other questions were concerning Dvořák's use of chorals of Brittany or Russian folk-songs in the symphony, whether he had known and consulted collections of folk-song by Balakireff, Rimsky-Korsakoff, Moussorgsky, Bourgault-Ducoudray, and whether he had read Villemarqué's work on songs of Brittany.

Fortunately for the sons, this letter was written in February, when the air was cool and the nights were long.

The sons answered in effect as follows: Dvořák knew nothing about the folk-songs and chorals of Brittany. He knew the Russian

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composers by name, but he had never studied thoughtfully their compositions. "Any one who knows his [Dvořák's] own works will surely smile at the mere suggestion that there was any necessity of borrowing from any one of these masters." Nor did Dvořák know anything about the researches of the two Frenchmen.

Now, as regards the negro question. "In America negro airs, which abound in melodic particularities, interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one who has the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the scherzo, the beginning of the finale and perhaps also the melody of the Largo which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

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Mr. Ritter was not satisfied with these answers to his questions. He wrote letters to other Bohemians, who knew Dvořák.

Miloslav Rybâk told him that Dvořák would have been much surprised, had he been charged with reading French authors. "All he cared for was to compose, to lead a country life, and above all to take care of his pigeons. Among the letters known to have been written by him is one from America to a priest, who had invited him to spend the summer in the country. This priest put at his disposal a donkey, and this was the decisive argument: 'What a pleasure this will be for my children and myself!' "

Dvořák had no education other than that at the elementary country school. Mr. Schwerik, a music critic, once met him and asked him what he was doing. "I am improving my mind!" answered Dvořák, who then drew out of his pocket a little pamphlet, poorly printed, a collection of the lives of celebrated persons, Galileo, Copernicus, and others, for boys of fifteen years.

"He was not sufficiently educated," says Mr. Rybâk, "to know the books mentioned. Any element that was not Czech—I do not say

Notes

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even Slav—was repugnant to his musical individuality. He produced so quickly that it was impossible for him to hunt for melodies in books, and there was, certainly, no need of his searching. He heard all the orchestration when he made his first sketches. I have seen the sketch of the 'New World' Symphony. The symphony is all there, written with one outburst on two pages of paper and sketched on two staves. The orchestration is so well indicated under the chords, that, even if the symphony had not been written out, it would almost be possible to complete it from the sketch."

All of the correspondents of Mr. Ritter insist on the inherently Czech nature of this "American" symphony. "Never has Dvořák shown himself a more genuine Czech." One correspondent writes that it is very difficult for a stranger to distinguish the folk-songs of diverse Slav nations,—Bulgarian, Croatian, Czech, Montenegrin, Pole, Russian, Servian, Wend. Show a Russian the chorus "Gospodine pomiluj ny" in the last act of "Saint Ludmila," and he would swear the chorus is Russian, yet nothing bears a closer resemblance to the choruses of the Moravian Brethren known to every one in Bohemia.

"In the 'New World' symphony you see the Czech peasant confronted with the rush and din of the feverish life in a great city.

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Then there is the question of tempo. It is all-important, say the Bohemian musicians and critics, to know the *tempi* of Dvořák, for the indications in the scores are of little use to any one not versed in Czech rhythms. "Do you remember that Mrs. X at B—, who declared that the 'Slav Dances' were boresome beyond endurance? After we had played them together, she said 'they are different things, but a Czech who can put the national sentiment into them should be distributed with each copy.'"

The conclusion of the whole matter, according to these Czechs, is as follows:—

1. The "New World" symphony expresses the state of soul of an uncultured Czech in America, the state of a homesick soul remembering his native land and stupefied by the din and hustle of a new life.

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2. The uncultured Czech is a born musician, a master of his trade. He is interested in the only traces of music that he finds in America. Negro airs, not copied, adapted, imitated, tint slightly two or three passages of the symphony without injury to its Czech character.

3. The symphony leaped, Minerva-like, from the head of this uncultured genius. As nearly all his other compositions, except the operas, it was not stimulated by any foreign assistance, by any consultation of authors, or by quotations, reading, etc., as was especially the case with Brahms.

4. The national Czech feeling in this work, quickened by homesickness, is so marked that it is recognized throughout Bohemia, by the learned and by the humblest.

These are the conclusions of Mr. Ritter after a painstaking investigation. That Dvořák was most unhappy and pathetically homesick during his sojourn in New York is known to many, though Mr. Ritter does not enter into any long discussion of the composer's mental condition in this country.

Yet some will undoubtedly continue to insist that the symphony "From the New World" is based, for the most part, on negro themes,

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The symphony is scored for two flutes(one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale,

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from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was probably derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to have attempted the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso. A short transitional passage on a contrasting theme leads to the second them in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast.

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There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitations. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the

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final chapter of "Great Expectations." Beck, by the way, who according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score. In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's Life of Wagner: the indices of the volumes are commendably full.

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March 5, 1847; the first act between May 12 and and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

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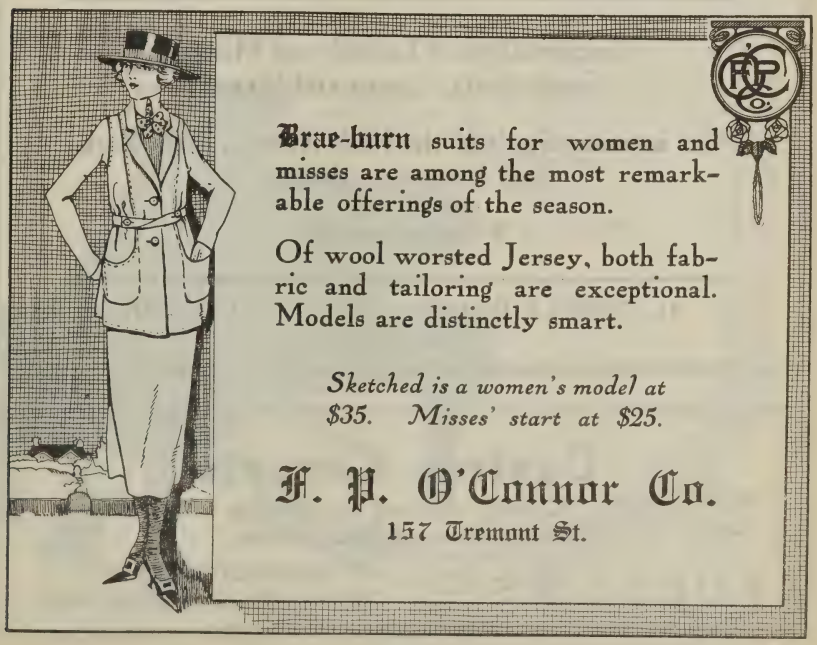
States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874; Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

The first performance of "Lohengrin" in Boston was in Italian at the Globe Theatre on December 14, 1874. Mr. Muzio conducted. The cast was as follows: Elsa, Mme. Albani; Ortrud, Miss Cary; Lohengrin, Carpi; Telramund, del Puente; the King, Scolara; the Herald, Hall.

The first performance here in German was on March 27, 1877. Mr. Neuendorff conducted, and the cast was as follows: Elsa, Mme. Pappenheim; Ortrud, Mme. Perl; Lohengrin, Werrenrath; Telramund, Preusser; the King, Blum; the Herald, W. Formes.

The Finale of the first act was performed here "for the first time in America" at the Orchestral Union concert, Mr. Zerrahn conductor, March 26, 1856; the "Frauenchor" was performed at a concert of the same society on January 3, 1855.

The Prelude to "Lohengrin" was performed here for the first time



at a Philharmonic concert, January 14, 1860, and it was then called on the programme "First Introduction to 'Lohengrin.'"

Before the first performance of the whole opera in 1874, selections from the opera were sung at Mechanics Hall, April 27, 1872, at a concert arranged by Richard C. Dixey. The solo singers were Mrs. Osborne, Dr. Langmaid, and Mr. Schlesinger. The orchestra was represented by Messrs. Dixey and Tucker, pianists.

* * *

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, violoncellos, horns, bassoons, and double basses; lastly the trumpets, trombones, and

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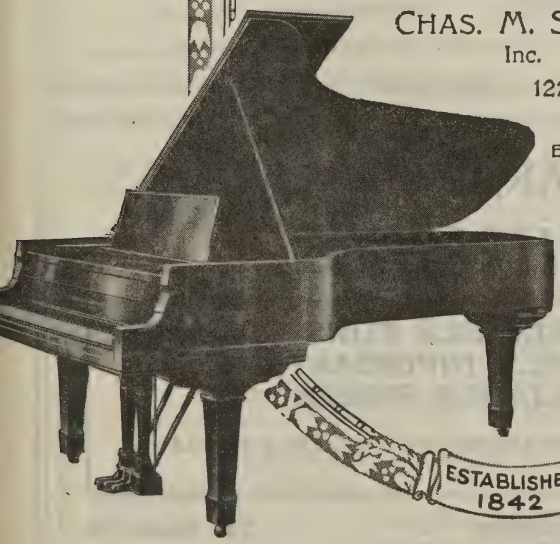

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tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

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"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved

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to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon the cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

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angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers.

"To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of heaven at first seems to condense itself into a wonderful, scarcely perceptible but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel [the Grail] in its midst, it insensibly descends from the blazing heights of heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who, from the lowest depths of his palpitating heart, feels himself wonderfully urged to holy emotions.

"Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimu-

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lated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolving revels again in the supremest bliss as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of heaven's blue sky, as, before, it thence came down."

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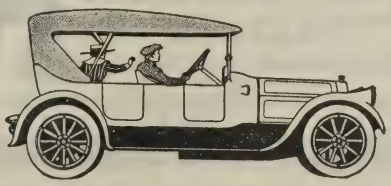

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"Forest Murmurs," from "Siegfried," Act II., Scene 2.

Richard Wagner

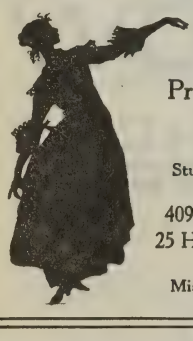
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy * makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them

* The spelling of the names of certain characters of the "Ring" is of Mr. Shaw's invention.



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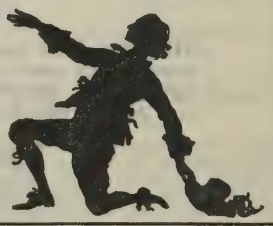

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has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fifner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation

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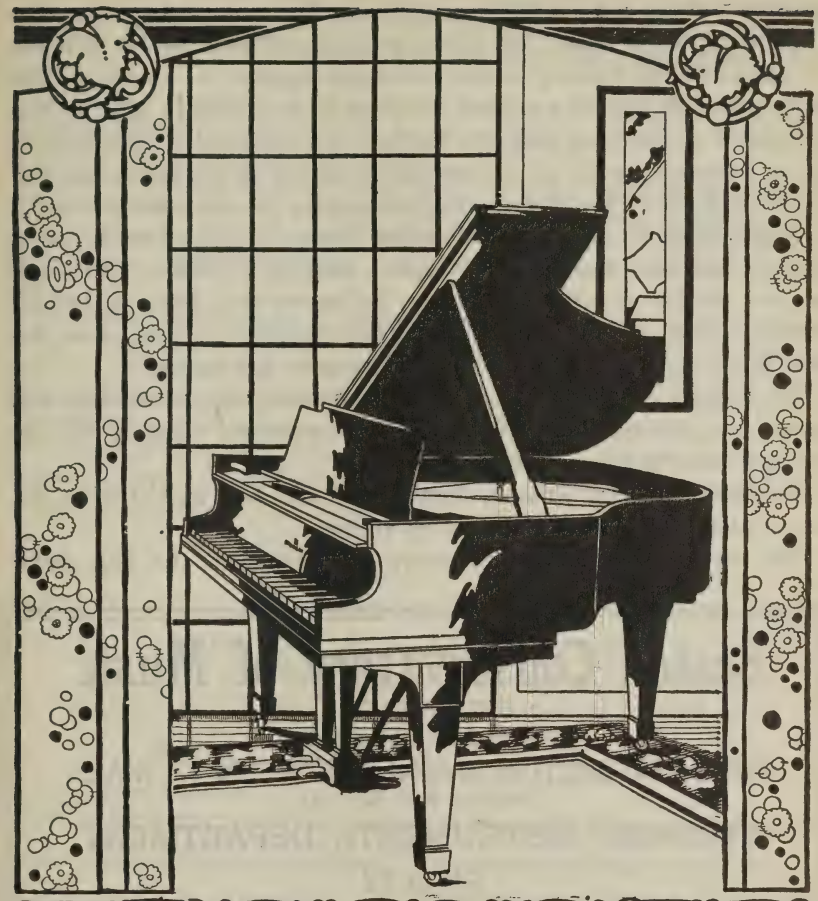

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of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-

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motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the Fire-motive, the Siegfried-motive, the Slumber-motive, and the Bird-Song-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Krauss.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

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(Debussy, born at St. Germaine (Seine and Oise), August 22, 1862; died at Paris March 26, 1918. Büsser, born at Toulouse, January 16, 1872; living at Paris.)

This Suite was written by Debussy for the pianoforte (four hands) in 1894. Orchestrated by Henri Büsser, it was published in 1907 and performed for the first time at a Lamoureux concert in Paris on November 3 of that year.

The Suite has also been arranged by Mouton for a small orchestra. There are arrangements for pianoforte solo, violin and pianoforte, etc.

The Suite is orchestrated for two flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, two horns, two trumpets, kettledrums, triangle, cymbals, tambourine, harp, and strings.

1. EN BATEAU: Andantino, G major, 6-8. The theme is given out by the flute, accompanied by muted strings. After this is worked out, there is a new subject in D major for violins and clarinets. After development, there is a return to the first motive (first violins).

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II. Cortège: Moderato, E major, 4-4. The chief theme is announced by flutes and oboes, while a march rhythm is marked by strings (pizzicato), harp, and triangle. There is a counter theme for the lower strings. After a return of the march theme, the strings have a new subject in A major, while there are alternating hints at the first motive. At the end the march theme returns.

III. Menuet: Moderato, G major. After a short introduction (wood-wind) the chief theme is given to the first violins. The second phrase of it is for wood-wind and harp. The theme of the Trio, D major, is given to the bassoon. When the first part returns, the theme is for the oboe.

IV. Ballet: Allegro giusto, D major, 2-4. The strings in unison give out the first theme. There is a continuing section for them. After development, the chief theme is played by the full orchestra. There is a change of key to G major, with a new subject, Tempo di Valse, 3-8, for the violins. The first theme comes back, but at the end there is use of the valse motive.

* * *

Paul Henri Büsser studied music first in Toulouse. Going to Paris, he studied at the Niedermeyer School, and later at the Conservatory, where he was awarded in 1891 the first prize for counter-

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point and fugue, and in 1893, a pupil of Guiraud, the *prix de Rome* for his cantata "Antigone." He also studied privately with Widor, Gounod, and César Franck. He was organist of St. Cloud. In 1900 he conducted the performances of the Opéra Populaire at the Folies-Dramatiques. In 1906 he was appointed a conductor at the Paris Opéra.

His chief works are as follows:

"Daphnis et Chloé," pastorale in one act, Opéra-Comique, Paris, December 14, 1897 (Daphnis, Dumontier; Chromis, Badiali; Chloé, Mlle. Guiraudon; Lycénion, Mlle. Tiphaine); "Colomba," Op. 40; "Les Noces Corinthiennes" * Op. 50." ("Jane Gray," 1891, is mentioned by the Paris Conservatory Catalogue; is this an opera, cantata, or symphonic poem?)

"Amadis de Gaule," cantata, with which Büsser took the second *prix de Rome* in 1892; "Messe de Noël," for four voices with organ or orchestra, Op. 27; "Hymne à la France," for tenor and orchestra, Op. 57 (1915).

"Le Sommeil de l'Enfant Jesus," for violin and orchestra, Op. 3:

* Anatole France's "Noces Corinthiennes," which originally appeared as a poem, was produced at the Odéon, January 30, 1902, with incidental music by Francis Thomé. The subject is the same as that of Goethe's "Bride of Corinth," which Catulle Mendès followed in his libretto for Chabrier's unfinished opera "Briséïs."

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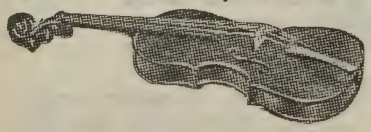

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ENTR'ACTE.

PROGRAMMES OF CHARACTER: A "FAUST EVENING."

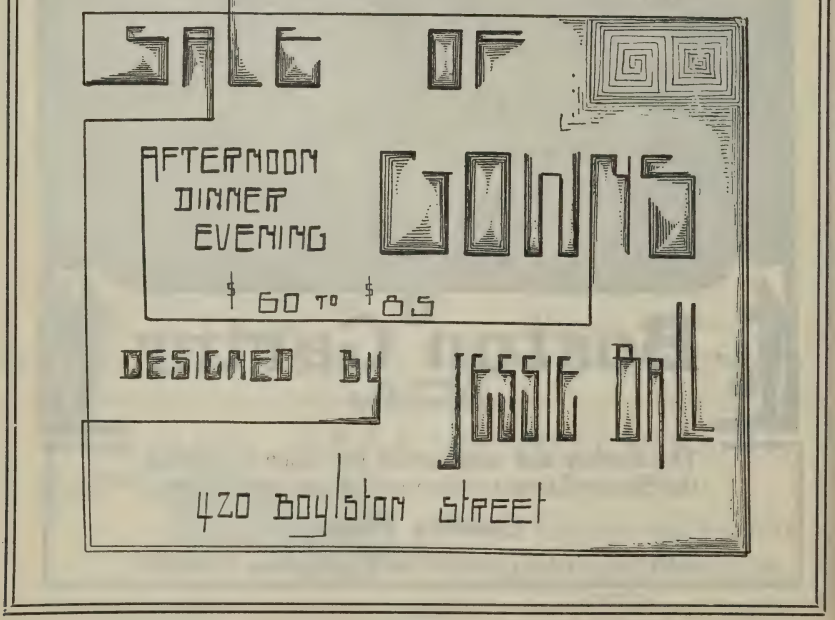
(From the London *Times*, December 13, 1919.)

The London Symphony Orchestra promises us on Monday a "Faust Evening," that is, a concert programme of works all having some bearing on the legend which has gained its world-

* This Suite, sent from Rome, was performed at an Opéra concert in Paris in January, 1896. It was savagely and amusingly attacked by "L'Ouvreuse du Cirque d'Été" (Henry Gauthier-Villars): "Une suite symphonique, 'A la Villa Médicis' déplorablement purgative, musique Médicinale d'ailleurs avalée sans douleur par des auditeurs d'une bienveillance confinant au gâtisme."

wide significance through Goethe. At a time and in a place where concert programmes are constantly a fortuitous collection of works thrown together in an attempt to satisfy a number of more or less conflicting tastes and interests, the appearance of a scheme with so definite an artistic purpose is refreshing. It is not new, but it is rare. The most interesting parallel we recollect in recent years was a set of concerts of Shakespearian music devised by Sir Henry Wood, which grouped together the works generated by the plays of Shakespeare by composers of all countries and ages. Such music naturally falls into two classes, dramatic and reflective,—that written to form part of some actual presentation of the drama either spoken or sung, and that written as a translation of the content into self-dependent terms of sound. The latter is the material proper to the concert room, and this has evidently been borne in mind in planning the Faust programme, which, while it contains two songs from Berlioz and Boïto, to be sung by Mr. John Coates, rests its main interest on symphonic works.

Without such a distinction the material among which selection could be made would be overwhelming in its quantity. It is a sign of our comparative provincialism in art that this country alone remained practically uninfluenced by the Faust legend which was



reborn in Goethe's handling of it, and the only Englishman who made any serious attempt to transmute it into music was one H. H. Pierson, whose very name is now almost forgotten. The average Englishman remained content with the superficialities of Gounod, reinforced by an occasional excursion into Berlioz. But elsewhere, quite apart from its obvious possibilities as an operatic libretto, it exercised an irresistible magnetic attraction from the time that Berlioz, in exuberant youth, sketched his "Eight Scenes" to the production of Mahler's monster symphony not so many years ago.

Mahler, at least, ranged himself with the greater musical minds—Berlioz, Schumann, Liszt, and Wagner—in seeing that the essence of the thing could not be expressed in operatic form, but demanded music of the reflective symphonic cast. If any one could have written a stage version of the drama in music it would have been Wagner, but he refused the temptation, and his Faust overture, which begins the programme of Monday, is the first movement of a symphony which never went further. It remains the only piece of purely symphonic music by Wagner which counts for anything in the total of his works, a character study of Faust in solitude, the more powerful because of its concentration on a single aspect of the theme. In striking contrast to it is the Interlude, "Au Jardin de Marguerite," by Roger-Ducasse, placed next to it in this scheme. Neither it nor anything else by Ducasse can be said to be well

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known here, though the score was published seven years ago. The composer outlines his programme:—

La nuit descend sur le jardin— Réveil de l'âme du jardin— Bruissements silencieux des soirs—une cloche lointaine, presque irréelle, semble élargir le silence—Faust, alangui, reposé, écoute—

Here we get a modern Frenchman's view of the subject. It is the picture which has seized his imagination. He hints at mysteries and the subtle influences of environment by that sensitive use of instruments which has made French orchestration a unique type. Its title suggests that it aims at no more than casting a sidelight, but that seems to be just the advantage of a "Faust Evening" or any evening devoted to the expression of differing aspects of a single idea. It provides the fit occasion for sidelights.

The third and most imposing orchestral work offered in this symposium is Liszt's Faust symphony, of which the London public to-day must be almost as ignorant as it is of Ducasse. It is certainly many years ago since it was given in London, and even those disinclined to put Liszt high in the hierarchy of the great composers of the last century admit that the Faust symphony gives the strongest ground for considering him as a member of it. It is not a work to be passed over as a mere piece of graphic illustration, as Berlioz's "Symphonie Fantastique," with which it has many points of comparison, may be. Liszt describes its movements as "three character-pictures," Faust, Marguerite, and Mephistopheles —that is to say, he is primarily concerned not with incidents, but

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with human emotions, so that he remains on firm musical ground. He, in fact, completes in his scheme very much what Wagner projected in his Faust overture, and adds to his three character-pictures a setting for tenor solo and male choir of the "Alles Vergängliche" chorus of Goethe. Probably no composer ever steeped himself so completely in the philosophy of Goethe as Liszt.

We have been tempted to point out the main features of this scheme beforehand, because in its general idea is found something quite distinct from the ordinary round of programme making, and the particular works it proposes to bring forward offer the opportunity of musical experiences which are unlikely to recur. In the case of a production of a new or little-known work those who hear of it for the first time in newspaper criticism next day can often comfort themselves for having missed it with the thought that if it is important it will be done again. But an experimental scheme of this sort stands or falls by its immediate reception. If we remember rightly, Sir Henry Wood's Shakespeare Concerts had a very indifferent reception. . . . One naturally looks with interest to see whether what may be called programmes of character will appeal to a public so jaded with desultory concert-giving as that of London is. The "Faust Evening" is something of a test case from which, if decided satisfactorily, a number of entrancingly interesting developments might spring.

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Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Goethe was pleased at the thought that his poem could be read in the language which Voltaire ruled fifty years before, and he told Eckermann how Voltaire had influenced his earlier years and what an effort it cost him to shake off this influence and stand on his own feet in close communion with nature. He praised the translation highly, although it was for the most part in prose. "I cannot read 'Faust' any more in German, but in this translation into French everything is again fresh, new and ingenious." * Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before de Nerval's, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: "'Faust' is about to

* See "Goethes Gespräche mit J. P. Eckermann," 1830, January 3.

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be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music arranged by the orchestral leader, Béancourt, was performed with great success at the Nouveautés.* Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with Frédéric Lemaître as the hero was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz's "Huit Scènes de Faust," composed at Grenoble in 1828, and at Paris in 1829, engraved in 1829, is now extremely rare. It did not include the Rákóczy March. Berlioz sent a copy to Goethe, who consulted Zelter of Berlin as to its worth. Zelter wrote a letter abusive of the music. Goethe never acknowledged the gift, never replied to Berlioz's letter.

The revision of these scenes were made and the other portions of "The Damnation of Faust" were composed in 1845–46. The first performance was at the Opéra-Comique, Paris, December 6, 1846. Berlioz conducted. The singers were Mme. Duflot-Maillard, Roger,

* The libretto of this "Faust," a lyric drama in three acts, produced at the Théâtre des Nouveautés on October 27, 1827, is a curious one. Faust, rejuvenated by his own magic art, has saved Marguerite, the daughter of Conrad, an old soldier, from drowning. He asks for her hand, but Conrad refuses the offer because Faust cannot maintain her in becoming state. Faust, desperate, invokes the aid of hell. Mephistopheles appears, and offers untold wealth in exchange for a bond binding the two for eternity. Faust accepts. Rich and noble, he again asks Conrad for his daughter. Soon the price paid by the philosopher for his sudden prosperity is known. Marguerite rejects him, and prays for help. Faust feels remorse. He demands of Mephistopheles the annulment of the compact. Pardoned, he weds Marguerite, who is found to be the heiress of the noble family of Irnestal. There was a brilliant *mise-en-scène*. For an account of a dispute over the music see "Histoire des Théâtres de Paris: Les Nouveautés," by L. Henry Lecomte (Paris, 1907, pp. 36–38).

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Léon, Henri. The first performance in the United States was at New York, February 12, 1880. Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. Leopold Damrosch conducted. The first performance in Boston was on May 14, 1880. Mrs. Humphrey-Allen (now Mrs. George F. Babbitt), W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). B. J. Lang conducted. The first performance in operatic form was at Monte Carlo, February 18, 1893. Mlle. d'Alba, Jean de Reszke, Melchissédec, and Illy.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, February 15, 1846, in a concert given by Berlioz in the National Theatre. The description of the reception of it by the Hungarians is familiar. "The extraordnary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I

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had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German.* Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.) :—

> Having now, my good Mephistophilis,
> Passed with delight the stately town of Trier,
> Environed round with airy mountain-tops,
> With walls of flint, and deep entrenchèd lakes,
> Not to be won by any conquering prince;
> From Paris next, coasting the realm of France,
> We saw the river Maine fall into Rhine,
> Whose banks are set with groves of fruitful vines;
> Then up to Naples, rich Campania,
> Whose buildings fair and gorgeous to the eye,
> The streets straight forth, and paved with finest brick;
> Quarter the town in four equivalents.
> There saw we learnéd Maro's golden tomb,

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The way he cut, an English mile in length,
Through a rock of stone in one night's space;
From thence to Venice, Padua, and the rest,
In one of which a sumptuous temple stands,
That threats the stars with her aspiring top.
Thus hitherto has Faustus spent his time:
But tell me, now, what resting place is this?
Hast thou, as erst I did command,
Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation

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by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

* * *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tschaikowsky was six years old; Brahms was a student of thirteen years.

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Twentieth Programme

FRIDAY AFTERNOON, APRIL 2, at 2.30 o'clock

SATURDAY EVENING, APRIL 3, at 8 o'clock

Handel . . . Concerto Grosso No. 5 in D major, for String Orchestra (Edited by G. F. Kogel)

Solo violins: Messrs. J. THEODOROWICZ, and J. HOFFMANN
Solo viola: F. DENAYER; solo violoncello: J. BEDETTI

I. Introduction; Allegro.
II. Presto.
III. Largo.
IV. Minuet.
V. Allegro.

Wagner . . . . . Prelude to "Parsifal"

Saint-Saëns . . Pianoforte Concerto No. 5 in F major, Op. 103

I. Allegro animato.
II. Andante.
III. Molto allegro.

Smetana . . . Overture to the Opera "Prodana Nevesta" ("The Sold Bride")

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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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Concerto Grosso, No. 5, in D major . . George Frideric Handel

(Edited by Gustav Friedrich Kogel)

(Born at Halle on February 23, 1685; died at London, April 14, 1759.)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house * in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said: "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporane-

* This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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Blossom Time. Gavotte.

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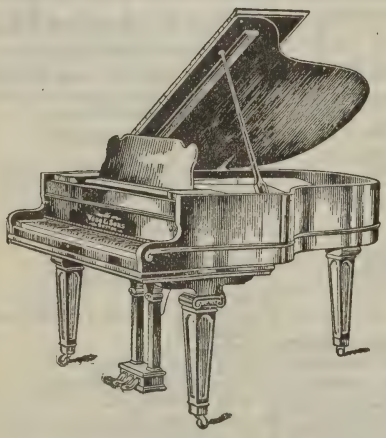
ous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode on St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo * and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos.

* The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.



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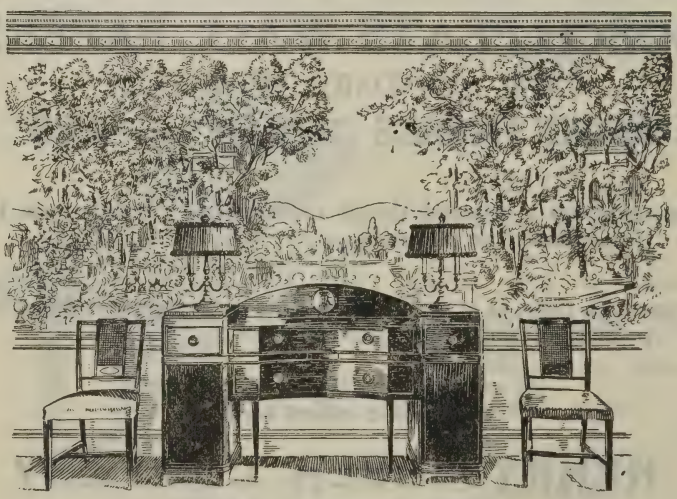
1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

*
* *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola de gamba, the violoncello, the double-bass; the

* There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i. p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina.*" This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician."



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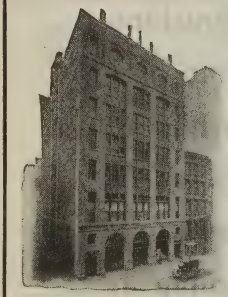
lute, the theorbo,† and the harp; trumpets, horns, trombones, the old cornet or zink; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (We are here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two violoncellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo del Tiempo" (1708). (It should be remembered

Sala says in his "William Hogarth"; "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

† The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo, and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kapsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.



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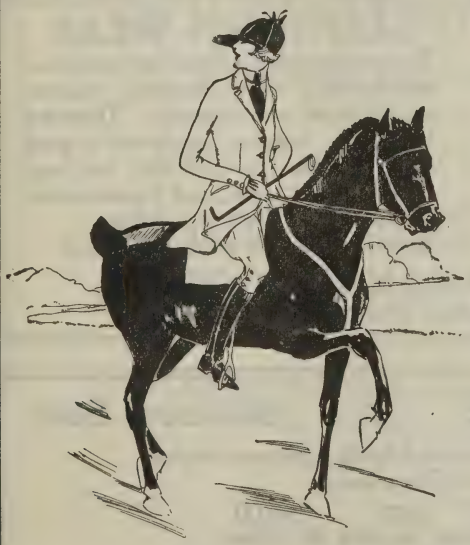
that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Resurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones as much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

We have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray as far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.



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Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rue, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side-drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In the "Ressurezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and violoncello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a lamenting oboe; or fanfares of trumpets interrupting violins in accompaniment.

He was fond of varying the instrumentation in the accompaniment of the voice. We have mentioned the instrumentation for an air in "Orlando." In "Rinaldo" four trumpets and kettledrums are used for a tenor. In the second act of "Athalie" a violoncello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred

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works, to find an accompaniment specially designed for certain rôles; thus in the 'Resurrezione' John has his own peculiar orchestra—a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange combinations of instruments. Schoelcher quotes from the *General Advertiser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombony's, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies and the *tutti*.

Schoelcher's defence of Handel's "noiseness" is amusing: "He was beyond his century, but, like all men of even the boldest genius, he was subject to the influences which surrounded him. Boldness must be estimated relatively. He dared not make use of the big drum, from which Rossini has extracted such fine effects in his finales;

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and perhaps he did not refrain from doing so without manifesting some regret; for, with satirical exaggeration, he is accused of having one day exclaimed, 'Ah! why cannot I have a cannon?' The fastidious may, perhaps, object that Handel is outraged by supposing him capable of such a regret. But why so? The big drum requires to be used with great discernment; but it seems to be as useful as any other bass instrument. It is to the side-drum exactly what the bassoon is to the hautboy, the violoncello to the violin, and the double-bass to the violoncello. It has only become odious through the stupid abuse which has been made of it; but must we prosecute the trumpet because every showman blows it at a fair? Must we abolish the sidedrums on account of Drum Quadrilles at the Surrey Gardens? If Burney is to be believed, Handel would have gone far beyond the big drum, for he speaks of a bassoon *sixteen feet high,* which was used in the orchestra in the commemoration of 1784, and which John Ashley attempted to play upon. 'This bassoon,' says he, 'was made with the approbation of Mr. Handel,' for John Frederick Lampe, the excellent bassoon player belonging to his company. It may be, however, that Burney, who like all men of wit, was something of a wag, wished to amuse himself, at the expense of the credulous, with this wind instrument of sixteen feet in height; but it is certain that monster bassoons were made in

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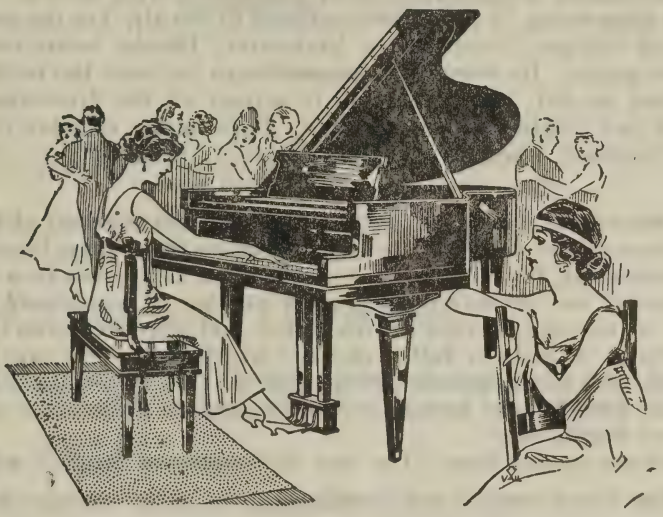

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August, 1739, and that Handel made use of them in January, 1740. The London *Daily Post* of the 6th of August, 1739, announces: 'This evening the usual concert at Marybone Gardens, to which will be added two grand or double bassoons, made by Mr. Stanesby, Junior, the greatness of whose sound surpasses that of any other bass instrument whatsoever; never performed with before.' * Six months afterwards, in the accompaniment to the air, 'Let the pealing organ,' of 'Allegro, Penseroso ed Moderator,' Handel wrote *bassons e basson grosso.* He deemed it impossible to increase the orchestra more than he did; but he carried it beyond all the dimensions to which it had attained up to his time. Pope makes allusion to this in the 'Dunciad,' when he compares him to

"Bold Briareus with a hundred hands."

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon this verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

Schoelcher quotes from "The Art of Composing Music," written

* But see Lacroix's mention of the double-bassoon used in the "Coronation Anthem" in 1727.

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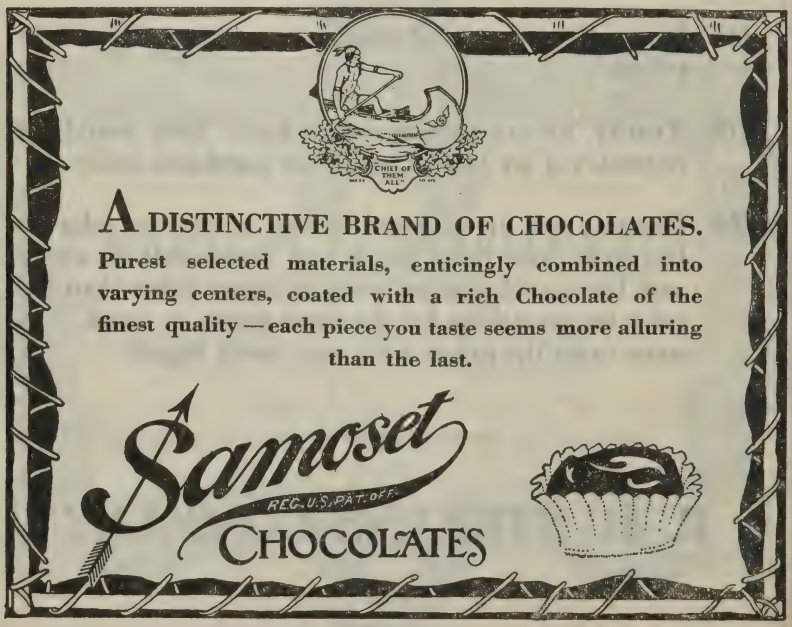
by "a former admirer of Handel, who deserted 'the friend of thunder', because he 'tore his ears to pieces'":—

"There was a time when man-mountain Handel had got the superiority, notwithstanding many attempts had been made to keep him down, and might have maintained it probably, had he been content to have pleased people in their own way; but his evil genius would not suffer it; for he imagining, forsooth, that nothing could obstruct him in his career whilst at the zenith of his greatness, broached another kind of music, more full, more grand (as his admirers are pleased to call it), and to make the noise the greater, caused it to be performed by at least double the number of voices and instruments than ever was heard in the theatre before. In this, he not only thought to rival our patron god, but others also, particularly Æolus, Neptune, and Jupiter; for, at one time, I have expected the house to be blown down with his artificial wind; at another time, that the sea would have overflowed its banks and swallowed us up. But beyond everything his thunder was most intolerable. I shall never get the horrid rumbling of it out of my head. This was literally, you will say, taking us by storm. Hah! hah! But mark the consequence. By this attempt to personate Apollo, he shared the fate of Phaëton; Heidegger revolted, and with him most of the prime nobility and gentry. From this happy era we may date the growth and establishment of *Italian music* in our island. Then came the healing balm of Hasse, Vinci, Lampugnani, Pescetti, Gluck, etc. Perhaps it will be asked by some of my readers, What became of the old German? Why, like a



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giant thrown on his back, he made vast struggles to get up again, but in vain."

Let there be room for one more quotation from Schoelcher: "The pencil of Goupy offers us the same criticism under a different form. A caricature, which is attributed to that scene painter, exhibits the 'man-mountain' at the organ, with a boar's head furnished with enormous tusks and a colossal wig, upon which perches the bird of solitude; alluding to his passionate temper and habits of retirement. In the midst of the chamber, which is in great disorder, are kettledrums, a hunting-horn, a side-drum, and an enormous trumpet; and through an open window are visible a donkey's head braying, and a park of artillery, which is fired without cannoneers, only by the blazing music of the organist. An echo of these cannons is heard again at the end of a burlesque piece written by Sheridan when he was young, in which he brings a poet upon the stage who is conducting the rehearsal of his play. At the moment when Jupiter proclaims himself to be the sovereign of the skies, the poet fires off a pistol at the wings, confidentially observing to the public, 'This hint, gentlemen, I took from Handel.' What would Goupy and Sheridan think of us now,* if they could hear us complaining of the scantiness of this firearm musician's orchestration?"

* Schoelcher's Life of Handel was published in London in 1857.

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PRELUDE TO "PARSIFAL" . . . . . RICHARD WAGNER

(Born at Leipsic, May 32, 1813; died at Venice, February 13, 1883.)

The prelude to "Parsifal" was composed at Bayreuth in September, 1877. The first performance was in private at the hall of the Villa Wahnfried at Bayreuth, December 25, 1878, to celebrate the birthday of Cosima Wagner. It was performed as a morning serenade by the Meiningen Court Orchestra, led by Wagner. The performance was repeated the evening of the same day, when guests were invited. The programme then included also the Siegfried Idyl, the Prelude to "Lohengrin," and pieces by Beethoven, all led by Wagner. The next performance was also a private one, in the Royal Court Theatre at Munich in November, 1880, at the wish of King Ludwig II., and Wagner conducted.

The first performance in public was at the production of the festival play, as noted below.

The first public concert performance was at Breslau, September 1, 1882, at a Richard Wagner concert organized by Angelo Neumann and conducted by Anton Seidl.

The score and orchestral parts were published in October, 1882. "Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodore Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi

conducted Wagner's version of the story of Percival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale of pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). We give portions of this exposition in a condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form, by repetition, juxtaposition, or development, the thread of the musical speech.

The prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows; and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

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The phrase is sung, at first without accompaniment, in unison by violins, violoncello, English horn, clarinet, bassoon, sehr langsam (Lento assai), A-flat major, 4-4. This motive is repeated by trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn

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have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one has a personal right to this simple formula. The true inventor of the "Amen" is unknown; the formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalties: at first it is heard from flutes and horns; then from the strings; then from the brass (fortissimo and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary for the full appreciation of the variety of expression which the nuances and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale

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of the first act, where it has an important part in the sanctuary scene."

A roll of drums on A-flat is accompanied by a tremolo of double basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterwards in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

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That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance of the Prelude in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried, director, December 24, 1903. Alfred Hertz conducted.

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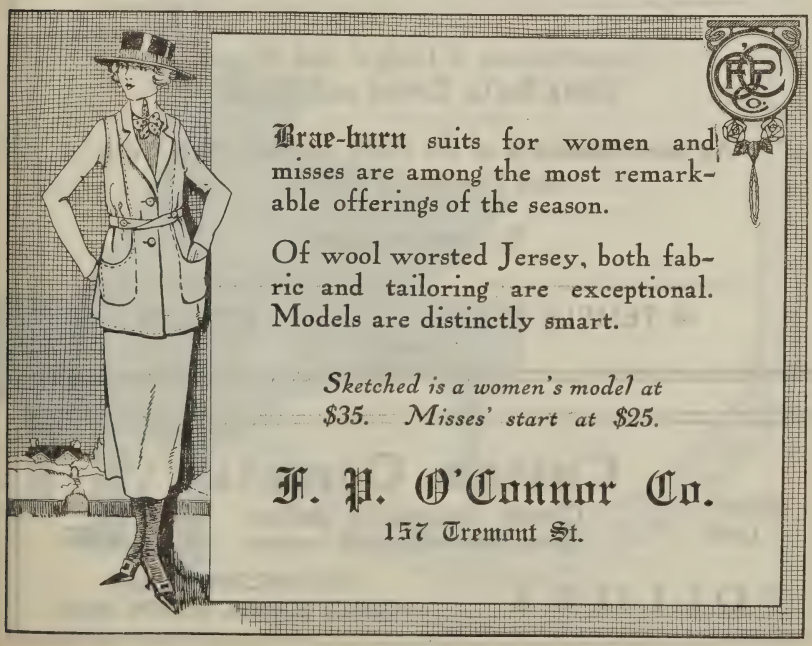
The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

The first performance of "Parsifal" in English at the Metropolitan Opera House, New York,—the translation was by Henry Edward Krehbiel—was on February 19, 1920. Kundry, Mme. Matzenauer; Parsifal, Orville Harrold; Amfortas, Clarence Whitehill; Gurnemanz, Leon Rothier, Titurel, Paolo Ananian; Klingsor, Adam Didur, Mr. Bodanzsky conducted. "There was no mechanical panorama of progress from the scenes preceding the hall of the Grail to the hall itself." Mr. Urban's scenery was adversely criticised by some.

The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Henry W. Savage's company, October 17, 1904. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas,

* On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis Maclennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor, J. Parker Coombs. Moritz Grimm conducted.



Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

"Parsifal" was performed in German at the Boston Opera House by the Metropolitan Opera House Company of New York, January 15, 1910. Kundry, Olive Fremstad *; Parsifal, Carl Burrian; Amfortas, Clarence Whitehill; Gurnemanz, Allen Hinckley; Titurel, Herbert Witherspoon; Klingsor, Otto Goritz. Mr. Hertz conducted.

It was performed in German at the Boston Opera House by the Metropolitan Opera Company of New York, April 21, 1916. Kundry, Melanie Kurt; Parsifal, Johannes Sembach; Amfortas, Clarence Whitehill; Gurnemanz, Carl Braun; Titurel, Basil Ruysdael; Klingsor, Otto Goritz. Artur Bodanzky conducted.

"Parsifal" was performed here in concert form under the direction of Mr. Lang, April 15, 1891, with Mrs. Mielke, Messrs. Dippel, Meichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mrs. Kirkby-Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

* * *

* Mme. Fremstad took the part of Kundry at the Boston Theatre, March 9, 1905, when the music-drama was performed there by the Metropolitan Opera House Company.

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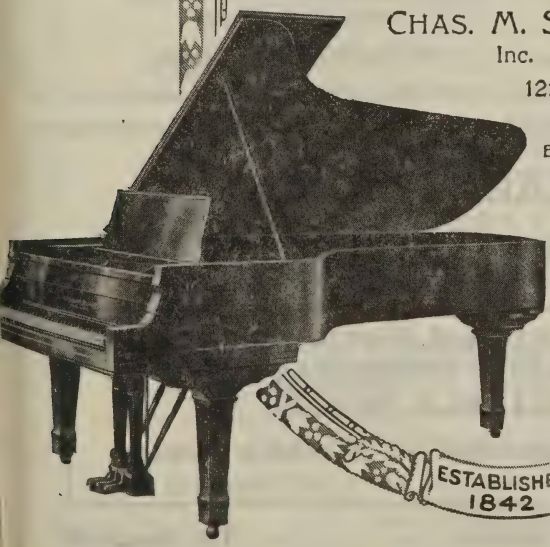

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Wagner wrote on October 1, 1858, at Venice, in the diary that he kept for Mathilde Wesendonck: "Another thing has also grown clear to me: why I can feel even more compassion for lower natures than for higher. The higher nature is what it is for the very reason that its own suffering uplifts it to the height of resignation, or that it has the germs of that uplifting in it, and tends them; it stands directly near to me, is my equal, and with it I attain to communion of joy. Wherefore I feel less compassion for men, at bottom, than for beasts. To these I see the capability of elevation above pain, of resignation and its deep, divine tranquillity entirely denied; so that when they fall on suffering—for instance, when they're tortured—I see, with torturing despair myself, just simply absolute suffering, void of redemption, without any higher purpose and with death alone for liberation,—a liberation which goes to prove that it would have been better had they never arrived at existence at all. Wherefore, if there be any purpose at all in this suffering, it can only be the wakening of pity in Man; who thereby takes the animal's failed existence up into himself, and becomes redeemer of the world, inasmuch as he recognizes the error of existence in general. (This meaning will become clear to thee some day from the third act of 'Parzival' [*sic*], Good Friday morning.)" This English version is by W. A. Ellis.

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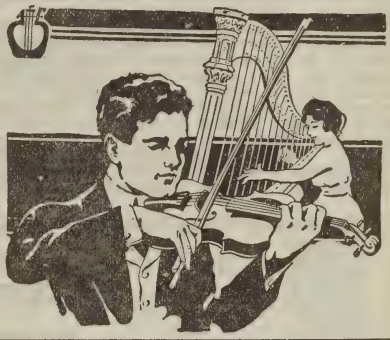

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Two years later Wagner wrote Mrs. Wesendonck from Paris that his "Parzival" (*sic*) story was in "a very embryonic stage as yet and indescribable."

* * *

As far back as 1848 Wagner was deeply interested in the story of the Grail. He considered the Grail itself as an idealized Nibelungen treasure. There were various plots for operas in his head. He thought of Frederick Barbarossa, then of Jesus of Nazareth. In 1852 he told Mme. Wille that the Saviour loved by Mary Magdalene with earthly and passionate love would make a stage scene of touching beauty.* Mme. Wille looked at him aghast and left the room.

* Jules Massenet's cantata, "Marie Magdeleine" produced in Paris in 1873) was performed as an opera at Nice, February 9, 1903, at Rheims, France, March 10, 1906, with Miss Marié de l'Isle as Mary Magdalene, Mme. Treslin as Martha, Carles as Jesus, and Combes as Judas. Miss de l'Isle consulted pictures and the curator of the Museum of the Louvre about her costumes and her jewels, and "she read, copied, and learned by heart all passages in the Gospels that related to the Magdalene." Her interpretation of the invocation at the foot of the cross was enthusiastically applauded." The "sacred drama" was produced as an opera at the Opéra-Comique, Paris, on April 12, 1906: Méryem de Magdala, Aino Ackté; Martha, Marié de l'Isle; Jésus, Salignac; Judas, Dufranne. Alexandre Luigini conducted. "Magdalena," an opera, text by Hans Heinz Hinzelmann, music by Fritz Koennecke—he is said to have reproduced "without inspiration all the good things written in music during the last decade"— was produced at Berlin in December, 1919. In this opera Pontius Pilate is the lover of the Magdalene. The liaison is broken by "the spiritual change which comes over her through her conversion. Pilate orders the arrest of Jesus, "the man that is misleading the people," but influenced by the Magdalene he frees him, after Glaukus has carried out the order. Judas incites Pilate against Jesus. Glaukus, now in love with the Magdalene, thinks to win her favor by bringing her before Pilate to plead for the Saviour. Pilate, jealous, orders the crucifixion. The Magdalene pours out her hatred and contempt for Pilate; Judas accuses himself in the last act for the betrayal. We are far from the Pontius Pilate of Anatole France's ironical tale.

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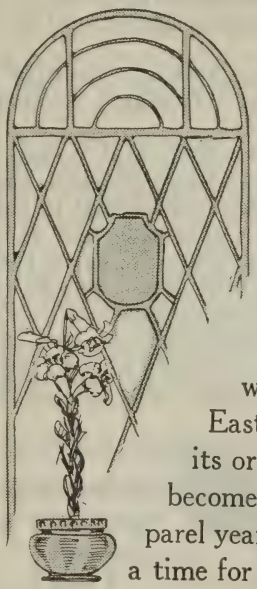

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Relating the story long afterward, she added: "In the last gift of his genius, in Parsifal, the knightly priest, and in Kundry redeemed from the influence of evil powers, we find again what he had in his mind as early as the year 1852." Mr. H. T. Finck, quoting the remark, says in a footnote: "It is said that the Good-Friday-Spell music also belongs to this year."

Wagner also thought in the fifties of an opera, "The Conquerors," founded on a Buddhistic tale of renunciation, in which the hero, Ananda, who will not look on a woman, is loved passionately but vainly by Pakriti, who is taught to renounce desire, and is received by Ananda into the true faith.

It is certain that Wagner's head was full of "Parsifal" in the fifties. Even when he was at work on "Tristan," he thought of introducing Parsifal in the third act.

His first sketch of the drama was in 1857, and it was in this year, not in 1852, that he composed, or at least sketched, the "Good Friday Spell." For Wagner told Tappert in 1877 that in the fifties, when in Zürich, he took possession of a charming new house, and was inspired by the beautiful spring weather to write the sketch of this music. A letter to Tichatschek, the tenor, establishes 1857 as the year. The account given in Maurice Kufferath's "Parsifal" (Paris, 1890)—the most valuable contribution to the literature of "Parsifal"—is as follows: Otto Wesendonck in 1857 purchased a little property on a ride not far from their villa near Zürich, and

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offered Wagner a tenancy thereof for life.* (The Wesendoncks, Mr. Ellis tells us, did not get into their villa before August of that year.) Wagner and his wife Minna moved into the "Asyl" late in April, not early in April, as Kufferath says. "There, on Good Friday, in an hour of deep poetic revery, he remembered the story of Parsifal and the touching episode, told both by Chrétien de Troies and Wolfram von Eschenbach, of the knight meeting the pilgrims on Good Friday. And on that day, as he said later, he heard this sigh of the most profound pity which once broke forth from the cross on Golgotha, and this time came from his own breast. In a few hours he wrote the tenderly emotional verses which he put later into the mouth of Gurnemanz. They explain the charm of Good Friday, the day of universal repentance and of universal pardon, when nature appears most beautiful, when herb and flower, bedewed by the sinner's tears, holy dew, raise their heads, when every creature aspires to the Redeemer and trembles with joy in the presence of the purified man. 'Parsifal' was conceived at that moment. Wagner sketched rapidly some days later a drama of which the idea of pity was the central motive, with the principal figure of Parsifal, now at once the hero of renunciation and compassion. According to H. S. Chamberlain this sketch contained not only important scenes of the drama as it exists to-day, but also fragments of musical motives. It should be observed that this sketch was made before the poem of 'Tristan and Isolde' was com-

* After the Wesendoncks left the Green Hill, the next proprietors pulled this cottage, known as "Asyl," down.

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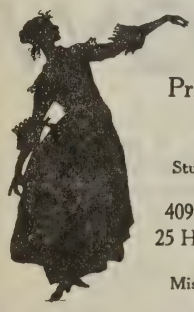
pleted, for on August 25, 1857, Wagner told some friends that he did not then know how he should work out the third act of 'Tristan': he had taken out Parsifal, to make him the chief figure of another drama, and therefore he was obliged to invent another ending for 'Tristan.'" As soon as he had finished the sketch of "Parsifal," he worked on "Siegfried," finished the second act, and then took up the sketch of "Tristan," with which he was busied for nearly two years.

In 1865 (April 8) Wagner wrote to Ferdinand Praeger about King Ludwig: "He is so strikingly handsome that he might pose as the King of the Jews, and—this in confidence—I am reflecting seriously on the Christian tragedy; possibly something may come of it." On September 26 of that year he wrote to Mrs. Wille: "I am now completing the 'Nibelungen'; a 'Parsifal' is already sketched"; but Mr. Finck says that the versification was not completed till after the Bayreuth Festival. The poem was finished February 23, 1877. Wagner took it to London and read it on May 17, 1877, to friends at the house of the late E. G. Dannreuther. The poem was published late in that year. Wagner began to compose the music in the fall of 1877. The music was completed in the sketch, April 25, 1879, but the score was not finished until January 13, 1882, when Wagner was at Palermo. The sketch of the third act was begun at Christmas, 1878, and completed April 25, 1879.

In the poem of Chrétien (written about 1175), Parsifal has wandered for five years without entering a church or even thinking on God, when one day he meets knights and women walking with



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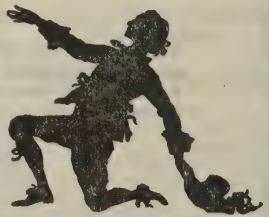

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bare feet and doing penance. He is amazed at what he sees. One of the knights stops and explains the meaning: "You, then, do not believe in Jesus Christ, who wrote the new law and gave it to Christians. Surely, it is neither reasonable nor a good thing to bear arms on the day that Jesus Christ died, and it is even a great wrong to bear them." Parsifal, having no idea of the day, questions the knight as to the significance of his speech. The knight tells the story of the crucifixion, and Parsifal weeps. He goes to a hermit who dwells near by, and makes confession. Chrétien's poem was adapted from a book lent to him by Philip of Alsace, who fought in England in 1172. This book was perhaps Geoffrey's "History of the Britons," in which there is an account of Arthur and his knights.

In Wolfram's poem, probably dictated in the early years of the thirteenth century and published in 1477, Parsifal meets an old knight and his wife tramping barefooted through the snow on a pilgrimage to a hermit's dwelling. They rebuke Parsifal for not remembering the holy day:—

> Knowest thou not the day, sweet youth?
> 'Tis holy Friday, in good sooth,
> When all bewail their guilt.

* * *

The genuineness of the religious sentiment of "Parsifal" was questioned soon after the production of the work. One of the most

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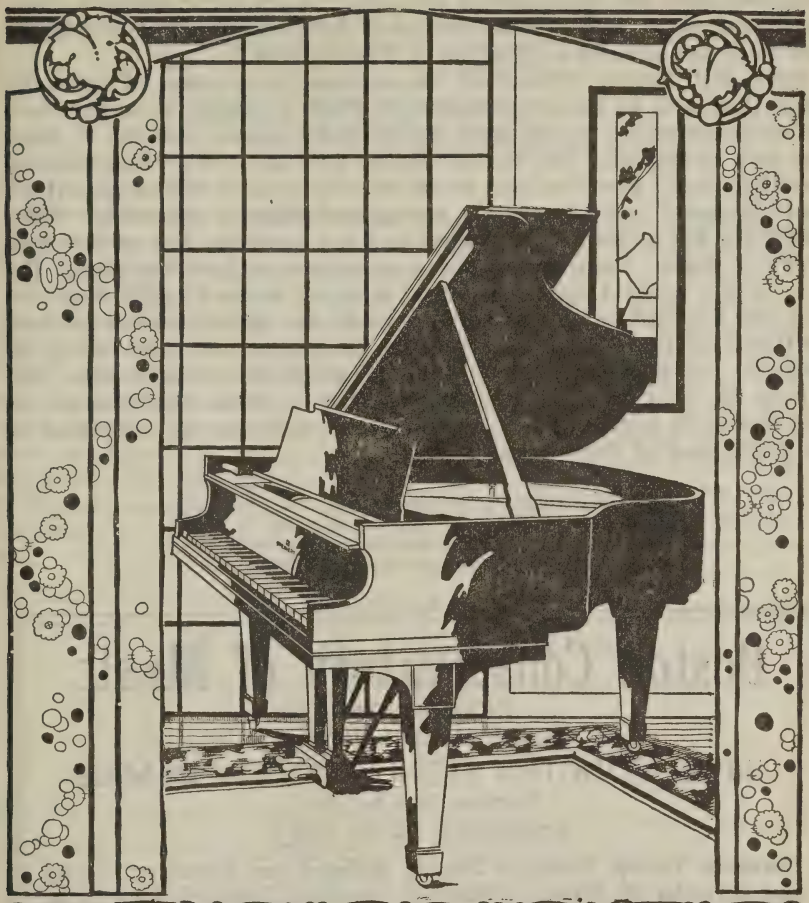

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indignant protests was "Wagner'sche Kunst und wahres Christenthum," by Heinrich Ehrlich. The French translator, Victor Wilder, confessed that the mysticism of the Middle Ages is far removed from modern thought, and "the sufferings of Amfortas touch us infinitely less than the agonies of Œdipus or Prometheus."

Some still find in "Parsifal" the supreme expression of mystical adoration, and to them the sonnet of Paul Verlaine, a sonnet that defies translation, is the most sympathetic gloss, because it does not seek to explain. Mr. George Moore tells us, in his "Impressions and Opinions," how Verlaine wrote it. The poet of "Fêtes galantes" and "Sagesse" had promised a young enthusiast a sonnet on "Parsifal" for his review. The sonnet had not arrived; the review was going to press; there was nothing to do but to find Verlaine. He was in his squalid room, drinking wine at sixteen cents a quart. "In the grossest language he told us of the abominations he had included in the sonnet." After the poor man had gone away in despair, the poet sent this sonnet, of which the charm, says Mr. Moore, is "that of an odor of iris exhaled by some ideal tissues, or of a missal in a gold case, a precious relic of the pomp and ritual of an archbishop of Persepolis."

Parsifal a vaincu les Filles, leur gentil
Babil et la luxure amusante—et sa pente
Vers la Chair de garçon vierge que cela tente
D'aimer les seins légers et ce gentil babil;

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Il a vaincu l'Enfer et rentre sous la tente
Avec un lourd trophée à son bras puéril,

Avec la lance qui perça le Flanc suprême !
Il a guéri le roi, le voici roi lui-même,
Et prêtre du très saint Trésor essentiel.

En robe d'or il adore, gloire et symbole,
Le vase por où resplendit le Sang réel.
—Et, ô ces voix d'enfants chantants dans la coupole !

* * *

The curious reader who wishes to glance over the contemporaneous public opinion concerning "Parsifal" when it was produced in 1882 should read the compilation made by Wilhelm Tappert,—"Für und Wider" (Berlin, 1882). One of the most singular of the pamphlets concerning "Parsifal" was written by Edmund von Hagen, "Die Bedeutung des Morgenweckrufes in R. Wagner's 'Parsifal,'"—"The Signification of the Morning-Awakening-Cry in Wagner's 'Parsifal'" (1882). It will be remembered that in the first scene Gurnemanz awakes and shakes the two esquires of tender years, and the three then make their morning prayer. This scene so affected Mr. von Hagen that he devoted sixty-two octavo pages to the explanation of the deeply hidden spiritual signification,—a remarkable example of camel-evolution from the inner consciousness. The titles of the subdivisions of the book read as though

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they were framed originally for a burlesque of German thoughtfulness. They are as follows: I. Concerning the meaning of the morning. II. Concerning the awakening. I. Concerning the sleep: (*a*) The æsthetic side of the sleep; (*b*) The ethical side of the sleep; (*c*) The metaphysical side of the sleep; (*d*) The symbolism of the sleep; (*e*) The historical signification of the sleep. 2. Concerning the act of awakening. 3. Concerning watching and watchfulness,— and so forth and so forth. Surely, the process of extracting sunbeams from cucumbers was not confined to the grand Academy of Lagado. For bitter mockery of von Hagen's pamphlet and pamphlets by others, published in 1882, see Eduard Hanslick's "Parsifal Literatur" in "Aus dem Opernleben der Gegenwart" (Berlin, 1885).

And for extraordinary remarks concerning "Parsifal" see the essays by John F. Runciman: "Parsifal" and "Bayreuth in 1897" ("Old Scores and New Readings," London, 1899): Vernon Blackburn's "Parsifal: A Mere Glimpse" ("The Fringe of an Art," London, 1898); pages by George Moore in "John Norton" and in "Evelyn Innes"; pages about Kundry, the Lance, and the Grail in Stéphane Valot's "Les Héros de Richard Wagner: Études sur les Origines Indo-Européennes des Légendes Wagneriennes" (Paris, 1903); and the fourth chapter, "Der Parsifal und die Erotik in Wagners Musik" in Hanns Fuchs' "Richard Wagner" (Berlin, 1903).

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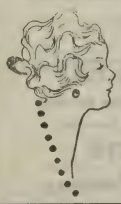

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Rudolph Ganz was born at Zurich, Switzerland, on February 24, 1877. When he was ten years old he appeared in public as a violoncellist. Two years later he played the piano in public. He began to study seriously with his uncle, Carl Eschmann-Dumur, when he was about sixteen. He studied also at Lausanne and Strasbourg, and later with Busoni in Berlin, where he appeared as pianist and composer late in 1899. From 1901 to 1905 he taught in Chicago. Since 1905 he has devoted himself to concert playing, composition, and private teaching. He was heard for the first time in Boston at a Kneisel concert early in 1906; then at a Symphony concert March 24 of that year (Liszt's Concerto in E-flat major). He gave a recital on March 26, 1906, when he introduced pieces by Ravel. Since then he has played in Boston, recitals, chamber concerts, etc. On October 19, 1907, he played at a Symphony concert Liszt's Concerto in A major, and on October 21, 1911, Liszt's Concerto in E-flat major. Among his compositions are a symphony, concert piece for piano and orchestra, pieces for piano, also for violin, male choruses, and over a hundred and fifty songs. He played here at a Kneisel Quartet concert on March 14, 1916 (Ravel's Trio in A minor).

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On May 6, 1846, Camille Saint-Saëns, described by the contemporaneous newspapers as "*le petit Saint-Saëns*," gave his first concert in a public hall, Pleyel's, in Paris. His mother in April of the same year had invited guests to her house to hear him play with his teacher, Stamaty,* a sonata for four hands by Mozart, a concerto by Bach, Beethoven's Concerto in C minor, and pieces by Bach.

The fiftieth anniversary of this first public concert was celebrated at the Salle Pleyel, Paris, June 2, 1896.† The programme was as follows: Overture to "The Marriage of Figaro" (played at the concert of 1846); Saint-Saën's Concerto No. 5, played by the composer (first time); Introduction to second act of Massenet's "Phryné"; Romance

* Camille Marie Stamaty was born at Rome, March 25, 1811; he died at Paris, April 19, 1870. Highly educated and destined for the diplomatic service, he did not enter on the career of a musician until 1831. He made his début, a pupil of Kalkbrenner, at Paris in 1835, and played a concerto of his own composition. He was much esteemed as pianist and teacher. His most famous pupils were Saint-Saëns and Gottschalk.

† For an interesting and illustrated account of this jubilee see the pamphlet published by Librairies-Imprimeries Réunies (Paris, 1896).

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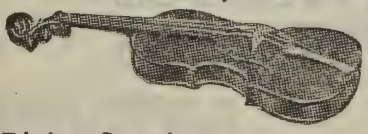

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for flute, played by Paul Taffanel, who conducted the orchestra at this concert; Second Sonata for piano and violin, Op. 102 (first time), played by Saint-Saëns and Sarasate; a Transcription of the Death of Thaïs (from Massenet's "Thaïs"), played by the transcriber, Saint-Saëns; and Mozart's Pianoforte Concerto in B-flat major, played by Saint-Saëns, who had played it at the concert in 1846.

The concerto was played by Louis Diémer, to whom it is dedicated at a Conservatory Concert in Paris, Nov. 29, 1896.

The first performance in the United States was at New York, March 7, 1898, Raoul Pugno pianist, with Theodore Thomas's orchestra.

The concerto was composed in Egypt early in 1896. It is in three movements.

I. Allegro animato, F major, 3-4. After an orchestral introduction of eight measures the first theme, of simple character, is played by the pianoforte. It is repeated by the orchestra *pp* with staccato figuration for the solo instrument. The subsidiary theme is also announced by the pianoforte against pianoforte arpeggio figures. A contrapuntal section leads to the second theme, poco rubato, of Chopinesque character. This theme afterwards, treated heroically, appears in the peroration.

II. Andante, D minor, 3-4. The movement is Oriental and rhap-

sodic. Saint-Saëns wrote to a friend: "The second movement is a sort of journey in the East, which goes in the episode in F-sharp major to the extreme East. The section in G major is a Nubian love song which I heard sung by boatmen on the Nile when I went down the stream in a dahabeeyah." * After a rhapsodic introduction a wild theme is given to the pianoforte. There is preluding, there is recitative. The Nubian love song is in G major, allegretto tranquillo, quasi andantino; the section in F-sharp major to which the composer refers is marked poco più mosso. There is a final return to the strongly marked rhythm of the introduction.

III. Molto allegro, F major, 2-4. The finale is carefully worked out with themes that are easily identified.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, March 5, 1904, Mr. Busoni pianist. The concerto was played without orchestra by Miss Hawkins (Mrs. Stephen Townsend) at her concert in Boston, February 26, 1904. Mr. Lang played the second pianoforte part.

* Compare the mood and the atmosphere of this section with those of the introduction to the third act of "Aida."—Ed.

Overture to the Opera, "The Sold Bride" . Frederick Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" (Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866. The overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra, December 31, 1887. It has also been played at these concerts, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907, November 6, 1909, March 9, 1912, April 26, 1913, October 31, 1914, February 9, 1917.

* * *

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

The story of the opera was told substantially as follows by the *Referee* (London) when the work was revived* at Covent Garden, January 24, 1907:—

* * *

"When the curtain rises, the eye is greeted with a typical Bohemian village scene at the time of the spring fair. The villagers, clad in garments of as many colors as Joseph's coat, are singing

* The first performance in London was by the Saxe-Coburg and Gotha Company at Drury Lane, June 26, 1895.

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gayly, but two of them are sad, Hans and Marie, betrothed lovers, who are threatened with separation because Marie's father, Kruschina, has determined she shall marry Wenzel, the son of his old friend Mischa. The situation affords the composer an opportunity for music of simple but expressive character that includes a duet in which the lovers pledge each other to constancy. The match has been brought about by Kezal, a marriage broker, and with his entrance the music becomes full of bustle and humor. After this the stormy strains are heard, for Marie flatly declines to obey her father's behest, but seriousness is dismissed by the return of the villagers, who start the national dance called 'The Hen,' the steps of which are remarkable for the high lift of the knee and the significant movements of the body. Although the name suggests the farmyard, the measure has nothing in common with the modern barn dance. It was executed with great verve and apparently faithful reproduction of its national characteristics, and formed a notable feature of the first act, which it concluded.

"The next scene takes place in the village inn, and opens with a well-written chorus for male voices, followed by another national dance, 'The Furiant,' wherein the principal dancers are two women and a man. The man is apparently wooed by the women till one of them captivates him, when the conquest is signalized by a series of wild whirlings on the part of the other dancers. The cross-rhythms and rubatos in the music of this dance are very remarkable. The action is resumed by the entrance of Wenzel, a half-witted lad who stutters, and who sings an amusing song. Subsequently Kezal offers

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Hans three hundred crowns if he will renounce Marie. At first the offer is indignantly rejected, but afterwards Hans consents, on the condition that Marie shall only be married to a son of Mischa. To this Kezal gladly agrees, and shortly afterwards the paper is signed, the entire village being called in to witness the signature. Hans, however, has some animated movements, for the women of the village do not approve of his conduct.

"The first notable event in the last act is the arrival of a troupe of strolling players. This gives the composer opportunity for some more vivacious dance music, and a humorous duet, in which Esmeralda, a member of the troupe who has fascinated Wenzel, shows him how, disguised as a bear, he may dance with her in the forthcoming entertainment. The troupe retiring, Marie tells her parents that she will not believe Hans has sold her for three hundred crowns, but Kezal produces Hans's receipt for the money; then the stricken maid sings a touching and plaintive ditty, but she rouses herself when Hans enters, and there is a lively duet between the two, the music cleverly suggesting the emotions each character feels. The more Marie upbraids, the more joyous Hans becomes, and the mystery is not explained until Mischa and his wife arrive and declare Hans to be their long-lost eldest son. So Hans not only wins his bride, but gains three hundred crowns, for Kezal has agreed that Marie 'shall only marry a son of Mischa.' As the money remains in the family, nobody objects save Kezal, who departs in dramatic wrath at having been outwitted."

* * *

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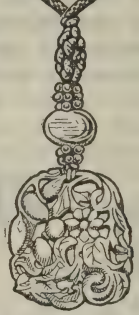

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There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step towards the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

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Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterwards the first scene was closed with a polka, and the second scene introduced with a furiant*; so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibitions at Vienna in 1892 (June 1).† As Hlavác says:‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita'* or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Die verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909; Marie, Emmy Destinn; Kathinka, Marie Mattfeld; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

***

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"— is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

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theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first violoncellos, and second violoncellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is a development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first violoncellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings. There is a brilliant coda.

*
* *

The other operas of Smetana are "Dalibor,"* serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881;

* The New York *Tribune* of October 11, 1909, published the following cable despatch, dated Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris of February and March, 1907.)

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Ravel . . . . "Ma Mère l'Oye" ("Mother Goose")
Five Children's Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty).
II. Petit Poucet (Hop-o'-my-Thumb).
III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas).
IV. Les Entretiens de la Belle and de la Bête
(Beauty and the Beast Converse).
V. Le Jardin Féerique (The Fairy Garden).

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Concertante Symphonie for Violin and Viola (K. 364).

Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This composition in E-flat major is for solo violin and solo viola, with accompaniment of two oboes, two horns, and strings. The date of the composition is unknown. The original manuscript is probably not in existence. When the work was performed at the Mozart Festival in Salzburg, 1856, a copy owned by André was used, in which cadenzas in Mozart's handwriting were inserted. Otto Jahn thought the concerto could not have been written before 1776 or 1777, perhaps not before 1780, on account of the maturity shown in the invention of the themes, the coherency of the development, the charm and sureness of modulations, the treatment of the orchestra, separately and in connection with the solo instruments. The form is conventional, but the movements are more broadly planned and more fully extended than was then customary. There is more of the symphonic character than in other works of similar nature in the same period. The solo instruments are handled simply in their relations one with another. They exchange phrases, repeating them one after the other, in different tonal positions, or they share them in the same tonality. When they are together they move as a rule in thirds or sixths. It is rare to find each of them—as in the Andante and Presto—in two-voice passage treated independently and freely.

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be tuned a half-tone higher, to give more bite to the strings and ease to the player.

The first movement with a cadenza by Hellmesberger was played in Boston at a Symphony concert by Mr. Loeffler (violin) and Mr. Kneisel (viola) on January 2, 1892.

The whole composition, with cadenzas by Hellmesberger, was performed here at a concert of the Boston Symphony Orchestra on November 19, 1915, by Mr. Witek (violin) and Mr. Férir (viola).

"Polyeucte" Overture for Corneille's Tragedy

Paul Abraham Dukas

(Born at Paris, October 1, 1865; living there.)

Dukas, having studied at the Paris Conservatory,—with Georges Mathias, pianoforte; Théodore Dubois, harmony; and Ernest Guiraud, composition,—took the first prize for counterpoint and fugue in 1886 and in 1888 the first second *prix de Rome* with his cantata "Velléda." While he was a student, he wrote two overtures: "Le Roi Lear" (1883) and "Goetz de Berlichinger" (1884). They were not published. The second was "read" by an orchestra at Geneva in September, 1884.

The overture to "Polyeucte" was composed in 1891. The first performance was at a Lamoureux concert in Paris, January 24, 1892.

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Hisses were mingled with the applause. The musical ideas in the overture were then thought to be obscure and the developments confused. Those who heard the overture at a Lamoureux concert on October 30, 1910, and remembered the former opposition, wondered at the former reception.

The first performance in America was given in Boston by the Boston Orchestral Club, Mr. Longy conductor, on January 25, 1910.

The score calls for two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

A theme for the lower strings immediately announced—Andante sostenuto, F minor, 4-4—is the base of much later material. The development of this theme is interrupted by a phrase (*pp*) for wood-wind instruments and horns, and this theme is used later, Allegro non troppo vivace, 3-8. A spirited third motive is introduced. All of these themes are short. The third theme is developed, but in another section, Poco lento. The English horn suggests the first motive, Andante espressivo, A-flat major, 3-4. The strings play slowly the third motive. The first motive is then combined with it, and the two are worked in an Allegro. An Andante sostenuto leads into another section, Adagio tranquillo, non troppo lento, 4-4, in which oboe, English horn, and some of the first violins play the first theme to the accompaniment of strings (divided), harp, and certain wind instruments. This theme, while there are hints at the second, brings the quiet ending.

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Corneille's "tragédie chrétienne" was produced at the Hôtel de Bourgogne, Paris, late in 1642 or early in 1643. It was published, with a dedication to the Queen, Ann of Austria, in October, 1643. Before the first performance Corneille read his tragedy at the house of the Marquise de Rambouillet. The hearers were cool. Voiture called on Corneille, belittled the tragedy, and regretted that Christianity had been introduced into a drama. Corneille, discouraged, was about to withdraw "Polyeucte" from the players, who already had their parts, but an actor, of so little ability that he had not been admitted to the cast, persuaded him to produce it.* Success was immediate.

The story is based on a passage in the works of Laurentius Surius, a monk of Lubeck (1522–78) concerning persecution of Christians in Armenia by the Emperor Decius. Polyeuctes, converted, broke the idols in the temple and refused to recant in spite of his wife Paulina's entreaties.

In the tragedy Pauline, daughter of Félix, governor of Armenia, had loved in Rome, Sévère, a soldier, and been loved by him. Félix disapproved, and when he went to Armenia took Pauline with him.

* There is another story: the actors refused to play the tragedy; Corneille gave the manuscript to one of them, who threw it on the canopy of a bed, where it remained forgotten for eighteen months; a valet, cleaning by chance the tester, found the play and rescued it; but as the authors of "Annales Dramatiques" (Paris, 1811) remarked: "When Corneille wrote this play, his reputation was so great, so firmly established, that it is not possible to believe this tale."

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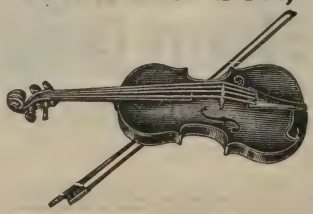

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There she is wooed by the powerful Polyeucte. Félix gives him her hand. Polyeucte's noble character appeals to her*; but Sévère, reported as slain in battle, is not only alive, but, not knowing Pauline's marriage, as a friend of the Emperor Décie comes to Armenia, to claim her. He finds her torn by conflicting emotions, the early passion, and her affection for Polyeucte, who, converted to Christianity, has not publicly confessed his faith. Led on by the fervor of his friend Néarque, he denounces the gods of Rome in the temple where the faithful are worshipping. He and Néarque are thrown into prison; the latter is executed. As Polyeucte is the son-in-law of the governor he is given time to recant. He looks forward joyfully to a martyr's death; and asks Sévère to take Pauline when she is bereft. The death of Polyecute brings with it the conversion of Pauline, who cries out to his spirit, "I see, I know, I believe." Sévère censures the governor. The remorseful Félix joins his daughter in acknowledgment of the Christian faith.

Stage music was written for Corneille's tragedy by Joh. Ad. Scheibe (Leipsic, 1738).

Operas have been based on the tragedy:

"Der im Christentum bis in den Tod beständige Märterer Polyeukt," music by Joh. Phil Förtsch (Hamburg, 1688).

"Poliuto," libretto by Cammarano, music by Donizetti, composed in 1838 for Naples. The censor forbade the production, so

* Madame la Dauphine admired Pauline and said of her: "Ne voilà-t-il pas la plus honnête femme du monde, qui n'aime point son mari."

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the opera was rearranged and as "Les Martyrs," in four acts with text by Scribe,* was produced at the Paris Opera, on April 10, 1840.

Pauline, Mme. Dorus-Gras; Polyeucte, Duprez; Sévère, Massol; Félix, Derevis.

There were eighteen performances at this opera house in 1840; eighteen in '41; seven in '42; one in '43; seven in '44; one in '45. The opera met with great favor at the Italiens in Paris in 1859, and was performed there afterwards. Tamberlick, the tenor, was a famous Poliuto.

The subject was given to Donizetti in Naples in 1838 by the great French tenor Adolphe Nourrit, who was then associated with the composer and was about to sing at the San Carlo. Nourrit had long meditated the subject for operatic treatment. "The effect of my rôle," he wrote, "will rest on the exaltation of religious sentiment, combatted momentarily by human passion, by ending triumphantly. Every time I have been called on to make this chord vibrate, I have found sympathetic accents. To-day more than ever I believe in the effect of religious music." He arranged the scenario, and Romani versified the libretto. The opera was to be produced early in the fall. Now Nourrit, because at Paris in 1830 he had sung patriotic songs and served in the National Guard, was suspected at Naples of being a *carbonaro*, a revolutionary, a dangerous fellow. He might take part in incendiary

* Scribe in a prefatory note to his libretto excused himself for dropping out four of Corneille's minor characters on the ground that opera should put in action what tragedy has put into narration. "As for the rôle of the father, Félix the governor, I have followed the idea of Voltaire, who wishes that for this pusillanimous character little worthy of tragedy a zealous defender of pagan deities should be substituted, as fanatical in his belief as Polyeucte in his." For other liberties taken with Corneille's tragedy Scribe was derided. He was greatly at his ease in the matter of librettos. In a note to that of the "Vêpres Siciliennes," he made this astonishing statement: "The massacre known as the Sicilian Vespers never took place."

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operas, for he had sung at Paris in "La Muette de Portici," "Guillaume Tell," "Les Huguenots." The censor ruled against "Poliuto" Nourrit saw the king and told him that Corneille had shown the triumph of the Christian faith; to which the king answered: "Polyeucte is a saint; let us leave the saints in the calendar and not put them on the stage." Thereupon Nourrit revised the libretto, and changed the Christians into Guèbres; still there was objection to religious sentiment in any form on the stage. (Voltaire in the preface to his tragedy "Les Guèbres"* said that he had substituted a profane sect for Christians so that he might not appear to be doing over Corneille's "Polyeucte.") There is an entertaining account of Nourrit in Naples, with many of his letters about the fate of "Poliuto" and the state of opera at Naples in Quicherat's monumental work "Adolphe Nourrit" (Paris, 1867): see Vols. I and III. "Poliuto" was performed in Boston for the first time on October 3, 1859.

Gounod's "Polyeucte," opera in five acts, after Corneille, libretto by Jules Barbier and Michel Carré, was produced at the Opéra, Paris, October 7, 1878. Pauline, Mlle. Krauss; Polyeucte, Salomon; Sévère, Lassale; Sextus, Bosquin; Siméon, Bataille; Albui, Menu; Félix, Bérardi; Néarque, Auguez; Un Centurion, Gaspard; Stratonice, Mme. Calderon. Rosita Mauri then made her first appearance in the ballet of the Opéra. She danced a mazurka in the third act,

* "Les Guèbres ou la Tolerance," tragedy in five acts by Voltaire, is dated 1768. According to Grimm and Diderot's "Correspondance Littéraire," a third edition of the play was published in 1769. It contained a new "preliminary discourse" in which Voltaire quoted Lord Cornsbury's dislike of Racine's "Athalie" on account of the high priest Joad's fanaticism which led him to the cowardly assassination of the queen in the temple.

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"a mazurka in the year 300!" Gounod began work on this opera in 1870. He had engaged to deliver the score to Emile Perrin, director of the Opéra on September 30, 1871. The performance was to be in February, 1872. The war came. Gounod went to England in September, 1870. His adventures with the extraordinary Georgina Weldon (born Trehern) and her connection with "Polyeucte" are told at length by the singer herself and by J. G. Prod'homme and A. Dandelot in their Life of Gounod. She hoped to be the Pauline of the opera. In 1874, Gounod in Paris wrote to Georgina, who was then also in Paris, the following letter in English, the last he wrote to her: "Georgina,—That you have not yet sent me back what is mine, *my own works, my manuscripts,* and that you, at the some time, think of sending me A PRESENT (pipe and pair of slippers), I confess it is to me as inacceptable as inexplicable." Georgina in reply told him to come and take them. Among these manuscripts was the nearly completed score of "Polyeucte." Gounod received this score through his friend Oscar Comettant in the fall of 1874. Hearing Mme. Krauss as Donna Anna he determined that she should be the heroine of "Polyeucte." Yet it was said early in 1875 that Gounod had formerly demanded the engagement of Patti and Nicolini, but he would now be satisfied with M. Salomon and Mlle. de Reszké or Mlle. Krauss; that he insisted on conducting the first per-

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formances. The opera did not please. "Trop de messes!" There were twenty-three performances in 1878; six in 1879. Comettant expressed the views of many when he wrote: "Experience will prove to Gounod that of all the characters in the opera, Polyeucte moves one the least; that in the theatre it is dangerous to preach Christianity and baptize people, even to beautiful music." A month before Gounod's death Eugène Brieux called on him, hoping that Gounod would write an article on Marie Antoinette as a musician for *La Vie Contemporaine*. In the course of their talk Gounod spoke of "Polyeucte," with a purple face and starting tears. "The failure of 'Polyeucte,'" he said, "is the great grief of my life. Believe me, it is my best work for the opera house. When I am dead, this will be seen. I have had a great grief." Brieux, seeing that Gounod was about to weep, changed the subject by mentioning "Faust." Gounod expressed his remorse for having written the Garden Scene, yet there were times when he consoled himself by remarking that "Faust" had given pleasure to many. Brieux said that he should never be remorseful on account of "Faust." This pleased Gounod: "Yes, you are right. King George of Hanover said to me: 'I hear "Faust" on Sunday evening. It seems to me that it follows the divine office. I congratulate you: your Marguerite leaves the stage pure.'"

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"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose,"* Five Children's Pieces) . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris.)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911 Ravel made a little ballet out of these pieces, and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet, and Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux, and there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

* Mother Goose in English does not tell fairy tales.—Ed.

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The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tam-tam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

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Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind of wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that pavana is reduced from *Padovana,* "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms, which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

Splendeur dorée et rose et bleue
D'un innombrable diamant,
Le paon miraculeusement
Développera son ample queue;
En la largeur de ses déplis
Tout un étal d'orfèvre tremble,
Et la Pavane lui ressemble,
Mais avec des pieds plus jolis.

But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of that monarch, and there were already pavanes in France before 1574 when the son of Catherine de Médicis came to the throne. Furthermore Spanish pavanes have been brought to us especially by players of instruments and our pavane dances were danced to

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these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes which remind one rather of the ancient dance, Canaries."

The pavane was the noble dance of Henry III.'s Court, the *grand bal,* as it was called, and it survived at the Court of Louis XIV. The pavane described by Thoinot-Arbeau is supposed to be of another kind: "The gentleman may dance it wearing his hat and his sword, and you ladies wearing your long dresses, walking quietly with a measured gravity, and the young girls with a humble expression, their eyes cast down, occasionally looking at the audience with a maidenly modesty." It was the pavane "which our musicians play at the wedding ceremony of a girl of good family . . . and the said Pavane is played by hautbois and sackbuts and called the *grand bal,* and it lasts until all those who dance have been two or three times round the room, unless they prefer to dance backwards and forwards." The chief dancers of the grand ballet made their entrance in Paris for more than a century to the tune of pavane. The middle classes also danced it. "The gentleman, his hat in one hand, his sword at his side, a large cloak thrown over his arm, gravely offered his right hand to his partner, rigid in her long train, heavy and stiff with gold and jewels. Like a couple of idols, the lord and the lady advanced in solemn cadence. Before beginning the dance they walked gravely round the room, bowing to the master and mistress of the house."

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Belle, qui tiens ma vie
Captive en tes doux yeux,
Qui m'as l'âme ravie
D'un sourire gracieux.
Viens tôt me secourir,
Ou me faudra mourir.

The air is solemn and beautiful, and has been used by modern composers, as by Delibes in his incidental music for Hugo's "Le Roi s'amuse."

In France those noble dames, Catherine de Médicis and Marguerite de Valois,—"the sweetest lady on earth,"—excelled in the pavane which was danced in slow time by one or two couples, sometimes by two damozels alone. The steps were simple, and called "advancing and retreating." The tune was sung by four voices. "It has," says Thoinot-Arbeau, "two advantages and two retreatings of thirty-two measures. To prolong it, it must be begun anew as long as it pleases musicians and dancers. In 'retreating' the gentlemen walked behind their ladies, leading them by the hand; then came a few glided steps and a great many curteseys, and everyone regained his place. In the next figure, the gentlemen alone capered backwards and forwards before their ladies, and the conclusion was a 'conversion' or turn with them. This turn gave opportunity for the display of graceful rounding of the arm and wrist, which

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were raised high. Next one of the gentlemen advanced alone, and describing a slight curve in the middle of the ballroom went *'en se pavanant'* (strutting like a peacock) to salute the lady opposite him, after which, taking some backward steps, he regained his place, bowing to his own lady."

"En se pavanant" recalls the remark of Baron Davillier: "To this day in Spain they speak of *Entrados de Pavana*—the Pavana-like entry of a man who comes solemnly and mysteriously to say something ridiculously unimportant. And again *pasos de pavana* is said of a personage whose walk is affectedly slow."

In England the word appeared as early as 1530, when the dance was reckoned as base. In 1535 Lyndesay in a satire spoke of the "new pavin of France." Thomas Mace described the pavane as "a lesson of two, three or four strains, very grave and solemn; full of art and profundity but seldom used in these our light days." He wrote in 1676.

Pavanes were introduced in "La Jeunesse du Roi Henry"; in the ballets of the operas "Patrie" and "Egmont." Gabriel Fauré in 1887 wrote a Pavane for orchestra with chorus *ad lib.* In 1886 and 1887 there was an endeavor to re-establish the dance in aristocratic circles, and the dance has been revived of late years in London. Those who wish to learn the steps should consult Desrat's "Dictionnaire de la Danse," pp. 279–280. Desrat published in 1886 the "Théorie de la Pavane" with the old music edited by Signoret (Borneman, Paris).

Ravel has written another pavane—"Pavane pour une Infante

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défunte"—for pianoforte (1899). This was orchestrated by him in 1910. The pianoforted piece was played in Boston for the first time by Rudolph Ganz (March 26, 1906); the orchestrated version at a Boston Opera Company concert at the Boston Opera House, January 5, 1913, conducted by André Caplet. The title has excited a curious discussion. It was supposed at first that the "Infante défunte" referred to an Infanta of Spain; but a celebrated pianist visiting Boston and playing the piece said that, as Ravel informed him, the "Infante" was any child. Was Ravel jesting, or bored by a repeated question? We prefer to think of a dead Infanta of Spain. When the music was performed at a Pasdeloup concert in Paris late in November, 1919, René Brancour wrote in *Le Ménestrel*:—

"It is doubtful whether even in Spain so much grace and melancholy poetic feeling could be associated with this elegantly solemn rhythm. You think you see the poor little Infanta as Victor Hugo clothed her:—

> La basquine est en point de Gênes; sur sa jupe
> Une arabesque, errant dans les plis du satin,
> Suit les mille détours d'un fil d'or florentin,—

and behold her stretched on her bed of state, motionless in her last

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sleep, but strewed with the thousand flowers of gentle and caressing hues in an orchestration that lends to her features a far-off reflection of the life that has fled. Our colleague *Le Guide du Concert* rightly thinks that 'this noble and dolorous dance could be a fitting musical illustration of the portrait of a young girl by Velasquez in the museum of the Louvre.' "

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French

* Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère l'Oye" (1697).

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give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.* A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an

*"Pagoethaes, Idols or vgly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).

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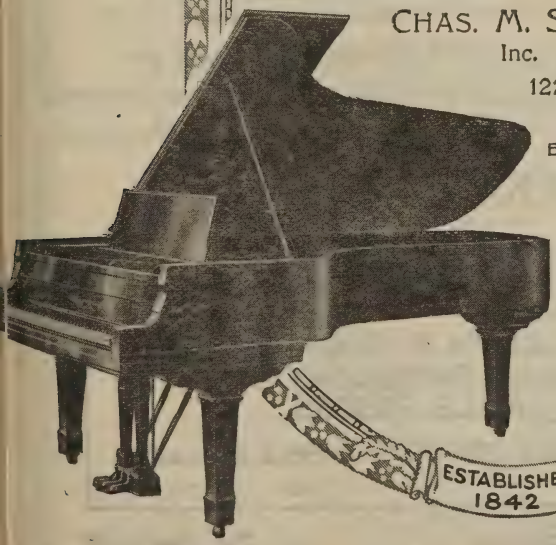

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unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduction. The piccolo gives out the first motive. A second theme is announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:—

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

. . . . . .

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince

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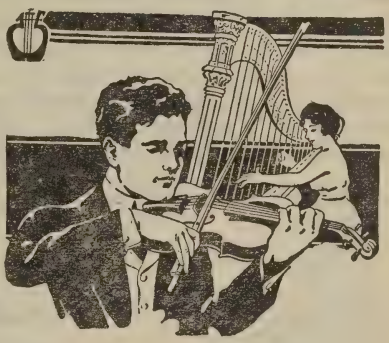

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more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très Modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double-bassoon. The two subjects are combined. At the end a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

* * *

When Ravel was about twelve years old, his parents decided that he should be a musician. He was admitted into the Paris Conservatory in 1889, and he entered Anthiome's preparatory class for pianoforte. In 1891 he was awarded a first medal. He studied for four years in the class of Bériot, and took lessons of Hector Pessard in harmony, André Gédalge in counterpoint and fugue, and in 1897 of Gabriel Fauré in composition. In 1901 the second grand *prix de Rome* was awarded him for the cantata "Myrrha." The two years following did not favor him. In 1904 he did not compete, but in 1905 he applied, and was not allowed to be a contestant. This refusal made a great stir in Paris. Many articles appeared in the journals, and it is said that the unfairness shown

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toward a pupil that had taken a second *prix de Rome* had much to do with the nomination of Fauré as Director of the Conservatory.

"Sites Auriculaires" (1896) and the overture "Shéhérazade" (1898) and other works were heard at concerts of the Société Nationale de Musique, and the String Quartet, played on March 5, 1904, and the three songs, "Shéhérazade," with orchestra, May 17, 1904, excited great attention. The five pianoforte pieces, "Miroirs," were first played on January 6, 1906, by Richardo Vinès at a concert of the Société Nationale. The "Histoires Naturelles," five songs (prose by Jules Renard) with pianoforte, were the subject of violent discussion. Camille Mauclair wrote that his "musical humor" was to be likened unto that displayed by Jules Laforgue in symbolical verse. One of the "Miroirs," "Une Barque sur Océan," orchestrated, had little success, February 3, 1907, at a Colonne concert; but the "Rapsodie Espagnole" (December 19,1909) was favorably received. Among the more important works since then are "L'Heure Espagnole," opera in one act; "Gaspard de la Nuit," three pieces after Aloysius Bertrand for pianoforte; Introduction et Allegro for harp and other instruments; "Daphnis et Chloé," ballet; and the "Mère l'Oyé" suite.

The list of his compositions contains these pieces:—

Opera: "L'Heure Espagnole," musical comedy in one act, libretto by Franc-Nohain, composed in 1907, produced at the Opéra-Comique, Paris, May 19, 1911: Romiro, Jean Périer; Don Inigo, Delvoye; Gonzalve, Coulomb; Torquemada, Cazeneuve; Concepcion, Gene-

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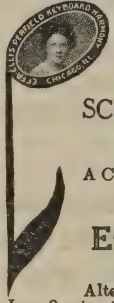

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vière Vix. "La Cloche Engloutie," lyric drama in four acts, based on Hauptmann's drama, "Die Versunkene Glocke" (not yet produced).

Ballet: "Ma Mère l'Oye," produced January 28, 1912, at the Théâtre des Arts, Paris; "Daphnis et Chloé," ballet symphonique (Michel Fokine), composed in 1910, produced at Paris in June, 1912, by the Russian Ballet at the Châtelet. Two orchestral suites have been made from the music to "Daphnis et Chloé."

(See footnote to Valses Nobles et Sentimentales below.)

Orchestral Music: "Shéhérazade" overture (1898), not published; "Rapsodie Espagnole" (1907); "Ma Mère l'Oye" (originally for pianoforte, four hands); Valses Nobles et Sentimentales* (originally for pianoforte, 1910; orchestrated in 1912); Pavane pour une Infante défunte (originally a pianoforte piece, 1899; orchestrated in 1910); "Une Barque sur l'Océan" (originally pianoforte piece, 1905); "Daphnis et Chloé," fragments symphoniques, played at a Colonne concert, Paris, April 2, 1911.

Chamber Music: String Quartet (1902–03); Introduction et Allegro for harp with accompaniment of string quartet, flute, and clarinet (1906); Trio for violin, violoncello and pianoforte.

Pianoforte, two hands: Menuet Antique (1895); Pavane pour une Infante défunte (1899); "Jeux d'Eaux" (1901); "Miroirs": 1. "Noctuelles"; 2. "Oiseaux Tristes"; 3. "Une Barque sur l'Océan"; 4.

* "Adélaide, ou Le Langage des Fleurs," a ballet, was danced at the Châtelet, Paris, by the Russian Ballet in April, 1912, to these Waltzes.

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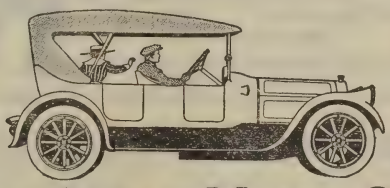

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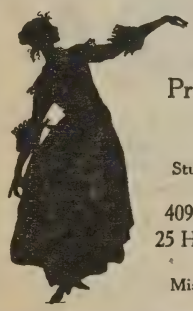
Alborado del Graciosa; 5. "La Vallée des Cloches" (1905); Sonatine (1905); "Gaspard de la Nuit," three poems after A. Bertrand: 1. "Ondine"; 2. "LeGibet"; 3. "Scarbo" (1908); Menuet sur le Nom de Haydn (1909); Valses Nobles et Sentimentales (1910); Prélude, 1913: Sonatine; La Tombeau de Couperin (1918).

PIANOFORTE, four hands: "Ma Mère l'Oye" (1908).

TWO PIANOFORTES, four hands: "Les Sites Auriculaires": 1. Habanera (1895), used later in the "Rapsodie Espagnole" for orchestra; 2. "Entre Cloches" (1896).

VOICE AND PIANOFORTE: Sainte (Mallarmé), 1896; Deux Epigrammes (Clément Marot): 1. D'Anne jouant de l'Espinette; 2. D'Anne qui me jetta de la neige (1900); "Manteau de Fleurs" (Paul Gravollet), 1903; Shéhérazade, three poems (Tristan Klingsor): 1. "Asie"; 2. "La Flûte enchantée"; 3. "L'Indifférent" (1903), orchestrated; "Noël des Jouets" (M. Ravel), 1905, orchestrated; "Les Grands Vents venus d'Outre-mer" (H. de Régnier), 1906; "Histoires Naturelles" (Jules Renard): 1. "Le Paon"; 2. "Le Grillon"; 3. "Le Cygne"; 4. "Le Martin Pêcheur"; 5. "La Pintade" (1906); "Sur l'Herbe" (P. Verlaine), 1907; "Vocalise en Forme d'Habanera" (1907).

FOLK-SONGS; Cing Mélodies Populaires Grecques: 1. "Le Réveil de la Mariée"; 2. "Là-bas vers l'Église"; 3. "Quel Galant!" 4. Chanson des Cueilleuses de Lentisques; 5. "Tout gai!" (1907); Mélodie Francaise; Mélodie Italienne; Mélodie Espagnole; Mélodie Hébraïque (1910); 2 Hebrew Melodies—Kaddisch, l'Enigme Éternelle (1915).



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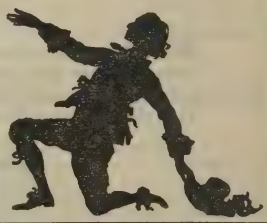

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Three songs for mixed chorus—Nicolette, Trois beaux oiseaux du Paradis, Ronde (1916).

TRANSCRIPTIONS: Debussy's "Prélude à l'Après-Midi d'un Faune," for pianoforte, four hands; Debussy, Nocturnes, for two pianofortes, four hands.

* * *

Ravel was first known in Boston by his pianoforte pieces.

"Jeux d'Eaux" was played by Harold Bauer on December 4, 1905.

The Pavane pour une Infante défunte was played by Rudolph Ganz on March 26, 1906, and Mr. Ganz on November 13, 1907, played from "Miroirs": "Une Barque sur l'Océan" and "Oiseaux Tristes." Richard Buhlig played on December 5, 1907, "Alborado del Graciosa." The Sonatine was played by Richard Platt, February 15, 1909. "Ondine" was introduced by Mr. Bauer, April 2, 1912. Pieces by Ravel have also been played by other pianists, as George Copeland and Ernest Schelling.

The "Rapsodie Espagnole" for orchestra was performed on January 26, 1910, by the Boston Orchestral Club; by the Boston Symphony Orchestra, November 21, 1914.

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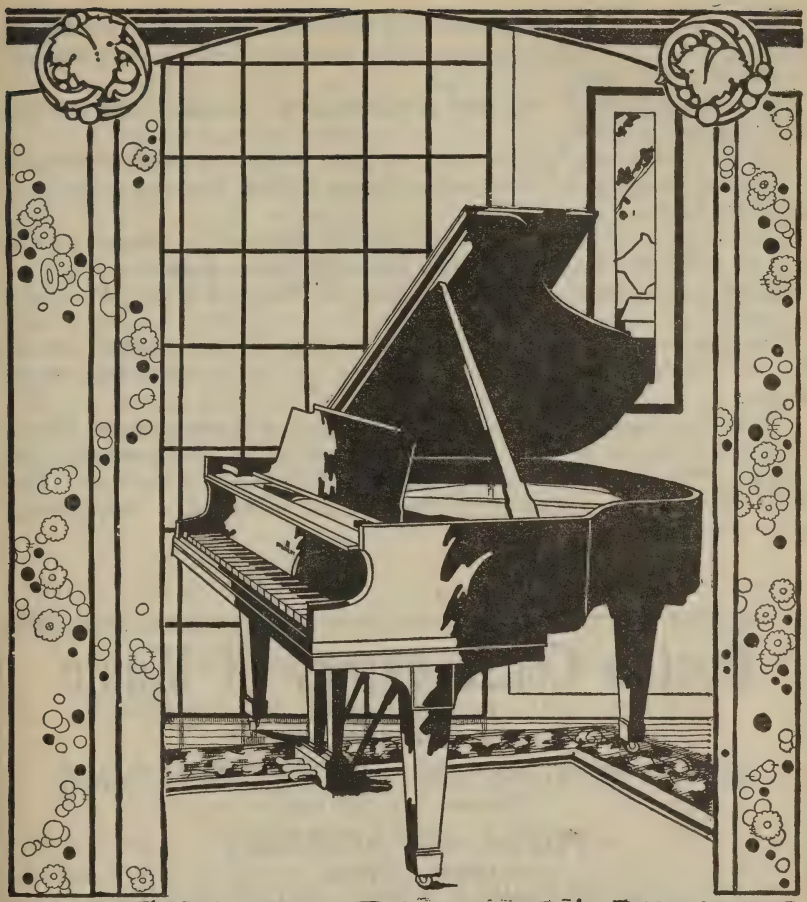

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"Daphnis et Chloé," Suite I (Boston Symphony Orchestra, November 1, 1918); Suite II (Boston Symphony Orchestra, December 14, 1917).

Introduction et Allegro for harp with accompaniment of string quartet, flute, and clarinet was performed at a Longy Club concert on February 8, 1910.

The String Quartet was first performed at a Kneisel Club concert on December 4, 1906.

Pavane pour une Infante défunte, for orchestra, was performed at Sunday concerts of the Boston Opera House Company, January 5 and 19, 1913.

The Pianoforte Trio was first played here at a concert of the Kneisel Quartet, March 14, 1916, Rudolph Ganz, pianist.

The Sonatine was first played here by Richard Platt, February 15, 1909.

The Poems after Mallarmé were performed at a concert of the Boston Musical Association, December 17, 1919; Elizabeth Kent, singer.

"L'Heure Espagnole" was performed at the Boston Opera House, March 6, 1920, by the Chicago Opera Association: Torquemada, Mr. Defrère; Concepcion, Yvonne Gall; Romiro, Mr. Maguenat; Don Inigo Gomez, Mr. Cotreuil; Gonzalve, Mr. Warnery. Mr. Hasselmans conducted.

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Polovtsian Dances from "Prince Igor," Act II, No. 17.

Alexander Porphyrievich Borodin

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

These dances form the final of the second act (No. 8 in the opera is a dance of young Polovtsian girls following a girls' chorus). With some of these dances, choral song is joined. In the Introduction, the oboe, supported by harp and violoncellos (*pizz.*), plays the melody of the women's chorus. Then follows a "dance of savage men," Allegro vivo, with a lively tune for clarinet with which the former song is joined. General dance, Allegro. Dance of prisoners; dance of little boys alternating with dance of men with chorus. "Dance of young girls with undulating movements"—with a return of the song heard at the beginning; slow dance of young girls and rapid dance of little boys; dance of these boys alternating with dance of men accompanied by a chorus; general dance, Allegro con spirito with chorus.

The orchestral part of this finale is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass trombone, kettledrums, snare drum, bass drum, tambourine, cymbals, triangle, Glockenspiel, harp, and strings.

* * *

The march and dances from "Prince Igor" were played in Boston

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for the first time at a Boston Opera House concert, December 1, 1912. André Caplet conducted. The programme also included Balakireff's "Thamar" (first time); fragments of the second act of "Boris Godounoff"—Mmes. Claessens (the nurse), Barnes (Xénia); Gautier (Théodore), and Vanni Marcoux (Boris)—first time; Rimsky-Korsakoff's Caprice on Spanish Themes; "The Sleeping Princess" of Borodin; the "Song of Varlam" from "Boris Godounoff," sung by Mr. Marcoux. The dances were played there again on December 22, 1912.

The ballet from "Prince Igor" was performed for the first time in Boston by Diaghileff's Ballet Russe at the Boston Opera House, February 1, 1916. Mr. Bolm was the chief warrior. Mr. Ansermet conducted. There were other performances there that season. The ballet was performed again by the Ballet Russe at the Boston Opera House on November 7, 1916. Mr. Monteux conducted. There were other performances that week.

* * *

The opera "Prince Igor" in a prologue and four acts, left unfinished by Borodin, completed by Rimsky-Korsakoff and Glazounoff, was produced at Petrograd, November 4, 1890. The chief singers were Mmes. Olguina and Slawina and Messrs. Melnikoff, Wassileff, Ougrinowitch, and Stravinsky.* The first performance in the

* Fedor Ignatizvich Stravinsky, the father of Igor Stravinsky, the celebrated composer.

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United States was at the Metropolitan Opera House, New York, December, 30, 1915.

* * *

Borodin's first symphony, E-flat major, begun in 1862, completed in 1867, was performed at Petrograd, January 16, 1869. He then wrote a few songs and worked on an opera based on Mey's drama "The Betrothed of the Tsar," but the subject finally displeased him and he put the work aside, although it was far advanced. Then Vladimir Stassoff (1824–1906), a celebrated art and music critic of Petrograd, furnished him with the scenario of a libretto founded on a national epic poem, "The Epopee of Igor's Army," by an unknown author, but considered worthy of a place by the side of the classic epics. This poem told the story of an expedition of Russian princes against the Polovtsians, a nomadic people of the same origin as that of the ancient Turks. The Polovtsians invaded the Russian principalities in the twelfth century. The struggle between Russian and Asiatic nationalities pleased Borodin. He wrote the libretto and thoroughly prepared himself: he read old epic poems, "The Battle Beyond the Don," "The Battle of Mamaï"; he read the epics and folk-songs of Little Russia; he collected old folk-tunes and received from the traveler Hunfalvi songs of Middle Asia; he introduced comic characters for the sake of contrast. Having composed a few pages of music, he was discouraged at the end of a year. Stassoff hints that Borodin's discouragement grew from those near him, among them his wife: the time had passed, they said, for writing operas on heroic or legendary subjects; the modern drama was

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the thing. When any one deplored in his presence the loss of so much material, he replied that it would go into his second symphony.

In 1871 Ghédeunoff, the director of the Russian Opera, wished to produce an operatic ballet "Mlada." The fourth act was intrusted to Borodin. He, Cui, Moussorgsky, and Rimsky-Korsakoff were to write the vocal music; Minkus, the ballet music. Borodin read and read books on the religious ceremonies of the Slavs, as the treatise by Professor Srezniewski. He worked zealously on the music. The scenery demanded so great an expense that the production was postponed. Borodin turned to his second symphony, but did not forget "Prince Igor." Encouraged by Dr. Schonoroff, who served in the Caucasus, he revised the libretto, introducing material intended for "Mlada."

He worked under disadvantages. His wife, Catherine Sergeïewna Protopopowa (she died August 9, 1887), an excellent pianist, was an invalid; his own health was wretched. In April, 1875, he wrote a dismal letter to Mme. Karmalina in which he spoke of his professional, academic, and scientific work, his interest in the teaching of women, his embarrassed pecuniary condition. His mind was distracted. "I am like a consumptive who, hardly able to breathe, dreams of making the goat's-milk cure, of travelling in the Midi, of running over fields studded with flowers. Yet I dream of writing an opera. . . . I have already written a grand Polovtsian march, an air for Jaroslawna, the lament of Jaroslawna in the last act, a little chorus of women in the camp of the Polovtsi, and Oriental

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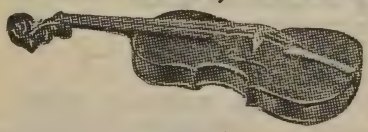

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dances (for the Polovtsi were Oriental people), I have put together various material, I have completed several numbers. But when shall I be done with it all? I do not know."

Alfred Habet's Life of Borodin (Paris, 1893), with a free use of Stassoff's biography and the correspondence, contains much of interest about the composition of "Prince Igor" and Borodin's opinions about opera in general. He wrote in 1876: "When I speak of this work, I am obliged to laugh at myself. I am reminded of the sorcerer in 'Russlan,' who, while his heart is full of love for Naina, does not perceive that time flies, nor does he prepare himself to solve the question until he is white, as is his betrothed, with age. . . . I compose better in summer, for I am then fully in health. . . . Now that a chorus from 'Igor' has been performed, the public knows that I am composing an opera. I find myself in the position of a girl who has lost her innocence and for that very reason acquired a sort of freedom; to-day, whether I wish it or not, I must complete the work. . . . I have always disagreed with many of my friends about opera. Recitative is not in my nature or character. I am attracted by melody and cantilena. I am more and more borne towards rounded and concrete forms. In opera as in decorative art, details, minutiæ are out of place; only grand lines are necessary; everything should be clear, decided, practicable for voices and instruments, and the voices should take the first place; the orchestra the second."

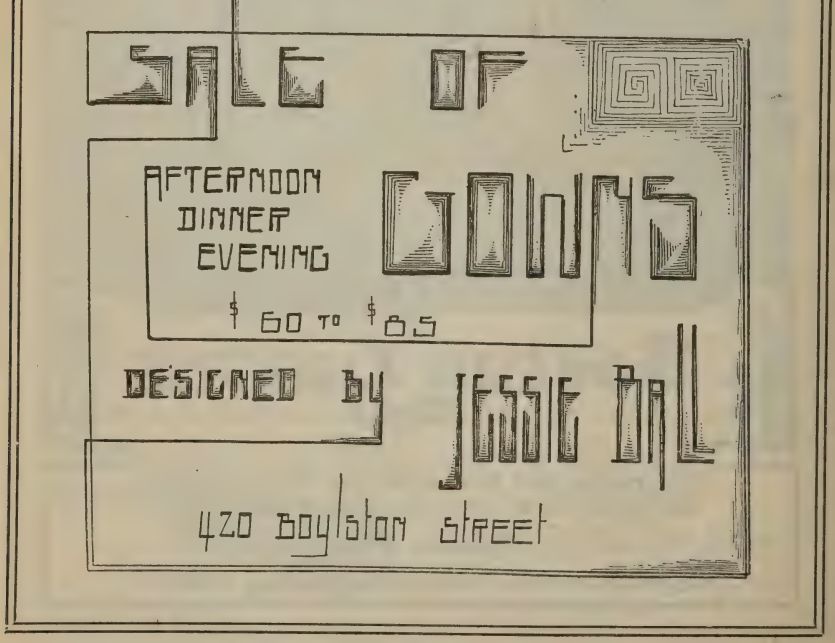
Early in 1877 he wrote: "We old sinners, as always, are in the whirlwind of life—professional duty, science, art. We hurry on and

do not reach the goal. Time flies like an express train. The beard grows gray, wrinkles make deeper hollows. We begin a hundred different things. Shall we ever finish any of them? I am always a poet in my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are great gaps in my work."

His second symphony,* written in 1871–77 and produced at Petrograd on February 14, 1877, is closely associated with "Prince Igor." The old heroic Russian form dominates it as it does the opera. In 1879 Borodin wrote a letter in which he gave many details about the opera and opinions about the singers to take part. He did not wish two rôles to be taken by one person. "I am an enemy of dualism and dualistic theories in chemistry, biology, psychology, and philosophy—as in the empire of Austria-Hungary." Stassoff had reproached him for the abundance of choruses. Borodin answered that the choruses were constantly interrupted by recitations and solo measures; that choruses were necessary so that the singer might rest: "A singer is a human being, not a phonograph, not a hand-organ; never leaving the stage, constantly emitting high notes, a singer will soon be lost in the flower of her age and at the zenith of her glory, if she is not allowed rest."

Borodin did not think it possible to produce "Prince Igor" on a foreign stage. "It is essentially," he said, "a national opera,

* Performed in Boston for the first time on December 14, 1912, by the Boston Symphony Orchestra.



interesting only to us Russians, who love to steep our patriotism in the sources of our history, and to see the origins of our nationality alive again on the stage."

* * *

The opera, as we have said, was incomplete at Borodin's death; that is to say, many pages of the score had not been orchestrated. Rimsky-Korsakoff orchestrated the Prologue, Acts i., ii., iv., and the Polovtsian March, No. 18, of Act iii. Glazounoff edited, after material left by Borodin, all the other pages of act iii. The overture was only in Borodin's head; but Glazounoff, having heard him play it frequently, wrote it from memory, completed, and orchestrated it. The score was published in 1889 with translation into French and German.

The edition for voice and pianoforte was prepared by S. M. Blumenfeld, F. M. Blumenfeld, Glazounoff, G. O. Dütsch, N. A. Sokoloff, Rimsky-Korsakoff, and Mrs. Rimsky-Korsakoff. The edition for pianoforte, two hands, was edited by F. M. Blumenfeld. The overture, dances, and march have been arranged for pianoforte (four hands) by N. Sokoloff.

* * *

The story of the opera has been told as follows in the programme books of the Chicago Symphony Orchestra admirably edited by Mr. Felix Borowski:—

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Igor, Prince of Séwersk, against the Polovtsi. In spite of an eclipse of the sun, which is regarded as an evil omen, Igor sets forth with his son Wladimir, leaving his wife Jaroslawna to the care of his brother-in-law, Prince Galitzky. The latter, a dissolute noble, conspires against Igor during the latter's absence, but Igor has troubles in his own camp. He is wounded and captured by the Polovtsi, but the head of that people, Khan Kontschak, filled with admiration at the intrepidity of his foe, treats him as a guest rather than as a captive. Meanwhile, Igor's citadel, Poutivle, has fallen into the hands of Khan Gsak, who returns to the camp of the Polovtsi with much booty and many prisoners. Igor, who has previously rejected an avenue of escape offered him by one of the Polovtsian soldiers—a convert to Christianity—now hearkens to the entreaties of his son Wladimir that he should make his way to the assistance of his own people. The Polovtsian warriors are plied with koumiss and they soon fall into a drunken sleep. But Wladimir loves and is loved by Kontschakowna, the daughter of Khan Kontschak. She learns of the projected escape of Igor and his son, and she entreats the young man to remain. He refuses, and the girl gives a signal; Wladimir is captured, but his father escapes. The last act shows the return of Prince Igor to his consort Jaroslawna, who is weeping amidst the ruins of her palace even as her husband and his escort appear upon the scene."

* * *

Borodin was something more than an amateur composer. On

his father's side he came from the Imérétinsky princes, who formerly ruled one of the most beautiful ancient kingdoms of the Caucasus, boasted of their descent from King David, and claimed the right of adding the harp and the sling to their armorial bearings. While no one perhaps claims that gift of music descended directly from the king of Israel to Borodin, it may be admitted that the composer's Oriental ancestry shaped in a large measure his musical feeling and expression. His father was sixty-two years old and his mother was twenty-five when he was born. The boy's health was delicate. At the age of twelve he was divided between love of science and love of music. As a child, he took part in four-hand performances of music by Haydn, Beethoven, and Mendelssohn, and studied the violoncello and the flute. His first composition, a concerto for flute and pianoforte, was written in 1847, when he was thirteen years old; his next piece, a trio for two violins and violoncello, on a theme from "Robert le Diable," was written directly in parts, and not in score. There were political troubles at the University of Petrograd at that epoch, so his mother put him into the Academy of Medicine and Surgery, to which he was admitted in 1850. Borodin studied zealously, and passed brilliant examinations. He pursued with special interest chemistry under the direction of Professor Zinine. All this time he cultivated music with eagerness. Often, as a young man, he would play the violoncello from seven o'clock at night till seven o'clock in the morning. He was a great admirer of German music, and, according to his own expression, was thoroughly saturated with Mendelssohnism. His friends were

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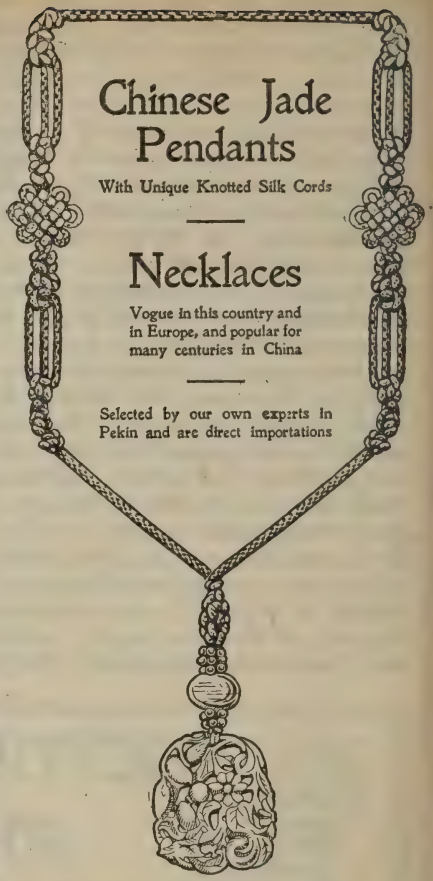

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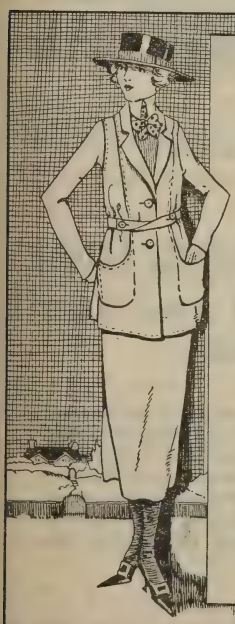
German students, because he followed the wish of his mother, who feared the morals of his Russian colleagues; nevertheless, the influence of national music had already made itself felt in his soul, and he espoused the cause of the critic Seroff, when the latter defended Glinka against all the German composers. He wrote romances, but kept them to himself; for he realized full well that professional musicians are suspicious of amateur music; furthermore, he feared that his professor in chemistry would regard him as frivolous. While he was at the academy, he wrote a three-voice fugue, such as are made in Germany, also a scherzo in B minor for the pianoforte, which is distinctly Russian in character. In 1856 Borodin was admitted as physician of the Second Hospital of the Territorial Army. Offended by the cruelty shown the serfs by some of their officers, he turned gladly again toward music. In that year he met Moussorgsky, who, at the age of seventeen, was an army officer, a dashing young blade, with aristocratic feet and hands, pleasingly combed hair, correct nails, fond of quoting French and playing selections from Italian operas. When he next saw him, in 1859, Moussorgsky had quitted the military service for the sake of making music his profession. At that time Schumann was unknown to Borodin. Moussorgsky talked to him with enthusiasm about Schumann's symphonies, played pieces of the same composer to him, awakened in him the desire to write music of his own,—music that should be personal and at the same time national. In 1862 Borodin became acquainted with Balakireff, the father, counsellor, friend of the neo-Russian School. Balakireff, although he



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was two years younger, became the real and sole teacher of Borodin. He taught him harmony according to the method of Rimsky-Korsakoff; he explained to him musical form, and the technical construction of various German works. Up to this time Borodin had considered himself as an amateur, but in 1862 he began to compose with fervor a symphony and to take music seriously.

In 1858 Borodin travelled to complete his scientific studies. He was gone three years, the greater part of the time at Heidelberg in laboratory work. He visited Italy, and was for a very short time at Paris. During this period he wrote a sextet in D major for strings without double-bass, in Mendelssohnian style, for the purpose, as he said, of pleasing the Germans. This was played at Heidelberg in 1860. He returned to Petrograd in 1862, and was named assistant teacher of chemistry at the Academy, where he had studied. Nor did he cease to teach up to the day of his death.* He instructed chiefly in organic chemistry, and had charge of the laboratory; he made many experiments, and wrote many articles on chemistry. These articles were published in the magazines of Russia and other countries. Among the most celebrated of his pamphlets are "Recherches sur le fluorure de benzol" (1862) and a work on "Solidification des aldéhydes." During his latter years he was especially interested in experiments for physiological and medical use, on the transformation of nitrogen bodies; he invented a nitrometer for the volumetric determination of nitrogen in organic compounds. He was named professor of chemistry in the Academy of Forestry in 1863. One of the most ardent advocates of the admission of women to higher education, he was one of the three founders of a medical school for women in Petrograd. A silver crown on his coffin bears this inscription: "To the founder, the protector, and the defender of the School of Medicine for Women; to the guide and the friend of the student: the female graduates from 1872 to 1887."

* On February 26, 1887, Borodin wrote to his wife, then in Moscow, that the next day he should go to a party. There would be music, and there would be a masked ball. He went in national costume, with red shirt and high boots. While he was talking, he fell without a cry and died without suffering as the result of aneurism.

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The first measures of the Steppe-Sketch are reproduced, with other themes from his works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

* * *

When Borodin visited Belgium in 1885-86, he wished that his first symphony should be played, "that the public might not be frightened," although the Countess de Mercy-Argenteau * and others

* She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to Petrograd, where she died in 1890. See the entertaining gossip about this once famous beauty in "Les Femmes du Second Empire" by Frédéric Loliée, pp. 347-351 (Paris, 1906). Borodin wrote to his wife: "She is an uncommonly gifted woman, charming in every respect, very remarkable by reason of her aptitudes and various talents. If she were not nearly 50 years old, one would necessarily fall in love with her."

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preferred the second as being far more original. He wrote: "I am agreeably surprised that you prefer my second symphony to the first. This is rare. Ordinarily in Europe they prefer the first which is more interesting as regards workmanship, counterpoint and all those machinations that pass for *'le genre sérieux.'*" Yet the German colony at Antwerp did everything in its power to prevent the performance of the second symphony, which was finally produced there on October 1, 1885. It was produced later at Liége and Brussels. At the latter place the concert was on Saturday, "chiefly to oblige the English, because they cannot listen to profane music on Sunday." The success was so great that the symphony was performed at the next concert.

Borodin visited Liszt at Weimar in July, 1877. His letters to his wife, published in Alfred Habet's "Alexandre Borodine" (Paris, 1893, pp. 97–137), are most interesting. Apropos of the first symphony, Liszt said, after the composer had apologized for excessive modulation and other faults arising from inexperience: "God preserve you from touching it, changing it. . . . Do not hearken to those who wish to restrain you; I beg you to believe me; you are in the true path. Your artistic instinct is such that you should not be afraid of being original. Remember the same advice was given in their time to Beethoven, Mozart, and others. If they had followed it, they would never have become masters. . . . You know Germany, and that much music is written here. I am drowned in an ocean of music, but good Lord, how superficial and insipid it all is. In Russia, on the contrary, there is a vivifying current." Liszt asked him where he acquired his great musical technic.

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"Where have you studied? Certainly not in Germany?" Borodin told him he had not been a conservatory pupil. Liszt began to laugh. "You have been lucky, dear master; work, always work, and then work. If your compositions are not performed or published, if they have no success, believe me, they will make for themselves an honorable path. Your talent is original; listen to no one and work in your own way. I am not complimenting you. I am so old that it does not become to say anything I do not really think. That is why I am not liked here. But how can I say that any one writes good music when I find it dull, without inspiration, lifeless?"

At Jena, in July, Borodin met a swarm of professors who showed him marked attention as a chemist and a man. He heard Haeckel read a paper on Polypes and Medusas. He attended a *Kneipe*. "And what professors I have seen at this reunion! There were some worthy to figure in a museum or an exposition: one of them especially, ninety-one years old, drinking beer, making speeches, and proposing toasts." Stopping again at Weimar, he found that his second symphony had arrived. Liszt and the Baroness von Meyendorff had read it, and the former pronounced it "superb." He played the Finale to Borodin with diabolical dash, and then told him not to change anything. "The critics may reproach you for not having presented the second theme of the first movement *amoroso* or something like that, but they cannot pretend in any event that

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the symphony is badly constructed, given the elements that serve as a foundation." And again he advised Borodin not to listen to others. "You are always clear, ingenious, and absolutely original. Remember that Beethoven would not have been what he was, if he had listened to everybody. Always keep in mind Lafontaine's fable: 'Le meunier, son fils et l'âne.' This symphony is perfectly logical. However one may say there is nothing new under the sun, this is wholly new," and pointing out various passages, he said: "You will not find this in any one's work. Yesterday a German came to me, bringing his third symphony. I said to him, showing him yours: 'We Germans are very far from that.' "

ERRATUM: Programme Book No. 20, April 2, 3, 1920: Page 1470, 11th line of description; for "Massenet" read Saint-Saëns.

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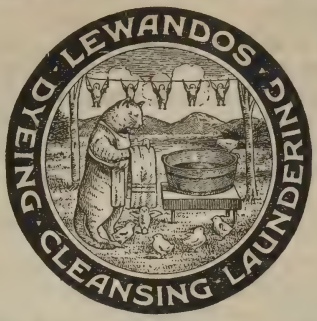

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Beethoven . . . Concerto No. 3 in C minor, for Pianoforte and Orchestra, Op. 37

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II. Largo.
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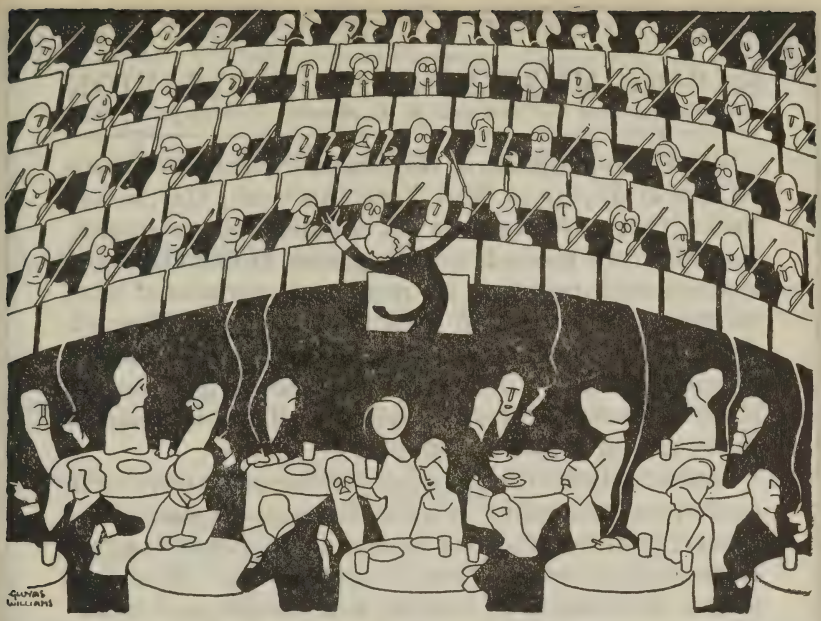

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An editorial from the Sun and N. Y. Herald, February 6th, 1920.

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a. Introduction.
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Overture to "Fidelio," in E major, Op. 72.

Ludwig van Beethoven

(Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly (Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterwards Mrs. Hauptmann, as the heroine. The first performance in Boston was on April, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Ambassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal chords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. We were indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston, Mass.

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"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that

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to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Leonore," Opéra-Comique, Paris, 1798) and Paër ("Leonore," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before per-

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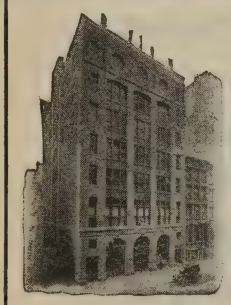
formances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 1 is not often heard in theatre or concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her." "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora;* and when "Fidelio" was per-

* The Rev. John E. Cox says in his "Musical Recollections" (London, 1872) that this production was "well-nigh spoiled by the outrageous manner in which she dressed the character of Leonora, which was said to have brought down a well-deserved reproof from the highest personage in the land." Benjamin Lumley, then the director of Her Majesty's Theatre, says nothing about this in his "Reminiscences of the Opera" (London, 1864); on the contrary, he speaks of Mme. Cruvelli's "well deserved and unquestionable triumph." Her performance was "magnificent, both in singing and acting. The sympathies of the audience were stirred to the quick." Sims Reeves took the part of Florestan.



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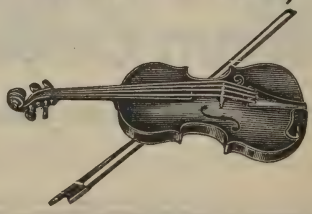

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formed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

* * *

The "Fidelio" overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombones, kettledrums and strings.

None of the thematic material of this overture is in the opera. The overture begins with four measures Allegro, based on the initial theme of the principal movement. A slow introduction, Adagio, E major, 2-2, follows. It is based on a sighing figure in wind instruments, and is interrupted by a return of the opening allegro. There is another and longer adagio passage, in which wind instruments are joined soon by the strings and later by the louder brass and the drums. The main body of the overture, Allegro, E major, 2-2, opens with the first theme announced by horn and answered by clarinet and bassoon. The development is short. The second theme is in B major; strings answer a short sigh of horns. The free fantasia is short, and it is wholly on the first theme. The third part of the overture is regular. There is a short return of the introductory

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adagio, which is followed by a long coda, Presto, 2-2 time, founded on a working-up of the first theme.

* * *

The last performance of "Fidelio" in Boston was at the Boston Theatre, February 9, 1897. The cast was as follows: Leonore, Lilli Lehmann; Marcellina, Augusta Vollmar; Florestan, Paul Kalisch; Rocco, Emil Fischer; Pizarro, Wilhelm Mertens; Fernando, Gerhard Stehmann; Jacquino, Paul Lange; 1st Prisoner, A. Lehmann; 2d Prisoner, Fritz Derschuch. Walter Damrosch conducted.

Three overtures, then, are entitled "Leonore"; one is entitled "Fidelio." According to tradition and confirming contemporaneous speech and documents, Beethoven wished to name his opera "Leonore." He ascribed the early failures of his opera to the substitution of the title "Fidelio." "Leonore" was the title of Bouilly's libretto. It is also possible that Beethoven may have wished to compliment his friend Eleonore von Breuning, who became the wife of Dr. Wegeler, for Beethoven was tenderly attached to her. The management of the An der Wien theatre feared that his opera might thus be confounded with those by Gaveaux and Paër. A letter written by Stephen von Breuning (1806) to his sister states that Beethoven at the revival of the opera in 1806 was unable to persuade the management to put the title "Fidelio" on the bill, the title "in the original French." "The bills bore the first title, 'Leonore.'" This seems authoritative. But, as Kufferath shows ("Fidelio," Paris, 1913), "Fidelio" was not the original French title. The bills of 1805 and 1806 all have "Fidelio." The first edition of the Ger-

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man libretto has the title "Fidelio." Only the libretto of the second edition (1806) is entitled "Leonore."

The arrangement of the opera for voice and pianoforte made by Czerny, according to the advice of Beethoven in 1810, was published as "Leonore," and in the same year Breitkopf & Härtel announced in French in the *Intelligenzblatt* of Leipsic the publication of the "overture to 'Leonore.'" In the interval a second edition of the voice and piano score had been published by Breitkopf & Härtel. This was entitled "Fidelio," with "Leonore" in parentheses. Kufferath concludes: "One thing is certain: only in 1814 after the second revision did Beethoven definitely adopt the title 'Fidelio.'" A score for voice and pianoforte in those days included the airs, duets, and trios; not the finales, not the overture.

* * *

Jean Nicolas Bouilly, the author of the French libretto, a pompous, foolish fellow, according to report, was born on January 24, 1763, at La Couldraye near Tours. He died at Paris, April 24, 1842. A parliamentary lawyer at Paris, he was a trustee, a judge of the civil court, prosecuting attorney at Tours from 1793 to 1797; afterwards a member of the Commission of Public Instruction at Paris, with Paray and La Chabeaussière. He resigned this position to write for the stage: bourgeois dramas, comedies, vaudevilles, and librettos. His best drama, it is thought, is "L'Abbé de l'Épée" (Théâtre Français, Paris, 1795, according to Kufferath; 1800, according to "Annales Dramatiques" [Paris, 1808]), based on an

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adventure of the young Comte de Solar, a deaf mute at birth, who having lost his way in Paris was put by the police in charge of the Abbé de l'Épée. This play was in the repertoire until the middle of the last century. Bouilly's "Madame de Sévigné" (Théâtre Français, 1805), hissed at first, but revised and then applauded, is a prototype of Scribe's "historical" comedies. "Fanchon la Vielleuse," a "comédie-vaudeville" (Vaudeville, 1800), was long a favorite. (Fanchon, who played the vielle* in the streets of Paris, was well known as the Ninon of the boulevard.) His dramas are sentimental with moralizations, agreeable to the theories of Sébastien Mercier (1740–1814), who characterized the dramatic author as a legislator, the scourger of vices, and the bard of virtue. Some

* The vielle was originally the name given to a large primitive fiddle used by French troubadours in the thirteenth century. It was afterwards applied to the hurdy-gurdy, an instrument contemporaneous with this fiddle, being "in its original form simply the latter instrument adapted for playing with a wheel and handle, the intonation being regulated by a clavier on the finger-board." Early in the eighteenth century the modernized hurdy-gurdy, with six strings, five played open, thus forming a drone bass to the top-string or chanterelle, which was pressed by a key, was ranked as an instrument of high class. In course of time "the revolving wooden bridges gave place to a series of little upright wooden roods which were originally pulled and afterwards pressed against the chanterelle." The hurdy-gurdy seen in comparatively recent years in European cities generally had four strings. Mr. Forsyth says: "It is by no means a stretch of language to say that the 'cello, bass, and bassoon pedals, which even in modern works are used to accompany dance-rhythms, have their origin in the mechanism of the vielle-à-manivelle." (For a list of treatises on the vielle and names of musicians who composed for it, see E. Heron-Allen's article in Grove's Dictionary [revised edition, vol. v., 1910].)

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named Bouilly "the lachrymal poet." He wrote many librettos: for Grétry "Pierre le Grand" (1790); for Méhul, "Jeunesse d'Henri IV." (1797), "Une Folie" (1802), "Héléna" (1803), and "Valentine de Milan" (1822); for Cherubini, "Les Deux Journées"* (1800); for Dalayrac, "La Famille américaine" (1796); for Boieldieu, with Scribe, "Deux Nuits" (1829); for Berton, "Françoise de Foix" (1809); for Nicolo, "L'Intrigue aux Fenêtres" (1805) and "Cimarosa" (1808); for Auber "Le Séjour," with Dupaty (1813). This was the first opera of Auber represented on a public stage in Paris. The libretto of "L'Erreur d'un Moment," an opera in one act, performed by amateurs in Paris (1805) and not published, was by Monvel. The libretto of "Couvin" (1812), an opera in three acts, performed by amateurs in the theatre at the Prince of Chimay's château in Belgium, was by Népomucène Lemercier. For an account of the relations between Bouilly and Auber, see the former's "Mes Récapitulations," his memoirs in three volumes (1836), Pougin's "Auber, ses Commencements," and "Auber" by Charles Malherbe. Bouilly's books for the young, once very popular, are many; among them are "Contes à ma Fille," "Contes aux Enfants de France," "Les jeunes Femmes," "Les Mères de Famille."

* "Les Deux Journées" ("The Water-carrier") was performed at the Boston Theatre by the Parepa-Rosa English Grand Opera Company, Carl Rosa conductor, on January 24, 1872. The cast was as follows: Constance, Mme. Parepa-Rosa; Marcellina, Clara Doria (Mrs. Henry M. Rogers); Angelena, Miss Schofield; Armand, William Castle; Antonio, Tom Karl; Michael, The Water-carrier, Aynsley Cook; Daniel E. Seguin; Military Commanders, G. F. Hall and Ellis Ryse; Two Soldiers, Kinross and Coyle; Semos, Bartleman. This was said to be the first performance in America.

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Bouilly states in his "Récapitulations": "The devotion of a water-carrier towards a magistrate, one of my relatives, who was miraculously saved during the Reign of Terror, inspired me with the idea of teaching the people a lesson in humanity! I therefore composed in a very short time my piece entitled 'Les Deux Journées,' which I promptly and eagerly gave to Cherubini."

The authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished Bouilly's work and brought extraordinary success.

Maurice Kufferath in praising Bouilly's libretto, which has been called foolish, ridiculous, insists that the simplicity of the scenario is excellent, fitted to call forth expressive music; that the action is swift, well-managed, credible. "Even the disguising of Leonora as a young boy and the love that she inspires in the daughter of the jailor can be accepted as possible. Mistakes and dissimulations of this sort abound in history. The theatre has used and abused them from the middle ages, in the time of the Renaissance with Shakes-

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peare's 'Cymbeline' down to our day." The weakness of the libretto is in the absence of a conflict of passions; there is no "good intrigue"; there is a happy ending brought about by a fortuitous circumstance, the arrival of the Minister. The two acting characters, Leonore and Pizzaro, do nothing to provoke this ending.

* * *

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister. As he was intended for the priesthood, he learned Latin and pursued other necessary studies; but, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a mad-house near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part

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of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent. She died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers; that the score was extremely weak; but he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan, 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860 when Carré and

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* * *

In 1802, Schikaneder, the librettist of "Die Zauberflöte," manager of the Theater An der Wien in Vienna, proposed to Beethoven that he should write an opera for him. Beethoven accepted the proposition; the news that he was at work on an opera was published in a Viennese newspaper. The subject of the libretto is not known; the music is unknown except a fragment, found in Beethoven's papers after his death, which is supposed to be the finale of an act. Why he did not complete the work is unknown. He returned the libretto and kept his lodgings in the theatre.

A story has been handed down and is still found in biographies and essays that Beethoven, hearing Paër's "Leonora" in Vienna, said to Paër, "Your opera pleases me: I wish to set music to it." Berlioz heard the story from Ferdinand Hiller. Hiller wrote a letter to the *Niederrheinische Musikzeitung* (1860, No. 24) in which he said that in his youth he often met Paër in Vienna. Paër, an extremely amiable man, talked with him about his relations with Beethoven, whom he greatly admired. Beethoven, he said, sat next to him at a performance of "Leonora." Having exclaimed several times: "Beautiful!" "Interesting!" finally said to him, "I must compose it." Hiller added that Paër seemed happy and proud of the fact that he thus inspired Beethoven to write "Fidelio."

Now Paër's "Leonora" was not performed at Vienna at the time

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when Paër met Beethoven. Paër left Vienna in 1802 to become conductor at the Dresden Court Opera. He wrote his "Leonora" in Dresden, where it was produced October 3, 1804. Before that date the Baron Braun had ordered an opera from Beethoven, and the subject of Leonore had been determined. Paër's "Leonora" was not performed at Vienna until February 8, 1809.

No one doubts Hiller's belief in Paër's story. Either Paër "stuffed" him, or there is another explanation. Paër's "Achille" was produced at Vienna, June 6, 1801. In it is a funeral march. Beethoven, hearing it, turned to Paër, sitting next him, and said, "I must compose it." And in his pianoforte Sonata Op. 26 the "Marcia funebre sulla morte d' un eroe" is believed by Thayer to be the result. Ferdinand Ries alluded to the effect produced by Paër's march on the audience, and to the impulse given Beethoven.

It is probable that Beethoven knew Gaveaux's opera "Léonore." The score was published in Paris in 1798, and a copy was found in Beethoven's library. Kufferath in his elaborate study "Fidelio" (Paris, 1913) thinks that Schikaneder may have pointed out the subject to Beethoven, or to the librettist Sonnleithner, or to Braun. At any rate Beethoven was in possession of the libretto and made sketches in the latter half of 1803. As the letter to Alexander Macco is dated November 2, 1803, might not the "unknown" opera mentioned above be "Fidelio"? Kufferath quotes this letter with reference to the first proposition of Schikaneder. Statements in his third chapter are contradictory, as he admits.

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Mr. Alfred Denis Cortot was born of French parents at Nyon, Switzerland, on September 26, 1877. Going at an early age with his family to Paris, he received his first pianoforte lessons from his sisters. He entered the Paris Conservatory, where he was in turn the pupil of Decombes* and Diémer. As a pupil of the latter he was awarded the first prize for pianoforte-playing in 1896. Taking part in the Lamoureux and Colonne concerts, he soon became known throughout Europe. He has played in England, Italy, The Netherlands, Russia, Spain, Switzerland. Having been a *répétiteur* at Bayreuth he staged in Paris "Götterdämmerung." In 1904 he founded the concert society that bears his name, and with it he has given performances of important choral works by Beethoven, Brahms, Liszt, etc., also a concert performance of "Parsifal." In 1904 he was chosen conductor of the Société Nationale; in 1907 he took charge of an advanced pianoforte class at the Paris Conservatory. Chief of the Service d'Études Artistiques du Ministère de l'Instruction Publique et des Beaux-Arts, he was named a Chevalier of the Legion of Honor in 1914.

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* Émile Decombes, born at Nimes in 1829, was awarded the first prize for pianoforte-playing at the Paris Conservatory in 1846. It is said that he was one of the last pupils of Chopin. From 1875 to 1899, Decombes was an instructor of preparatory classes in pianoforte-playing at the Conservatory. He wrote a "Méthode," exercises and transcriptions for the pianoforte.

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Conservatoire, André Messager conductor, in the fall of 1918, he played in Boston at a concert of that orchestra on October 30, 1918 (Saint-Saëns's Concerto in C minor, No. 4). He played at a concert of the Boston Symphony Orchestra in Boston on January 24, 1919 (Franck's Symphonic Variations and d'Indy's Symphony on a French Mountain Song).

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(Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827.)

This concerto in C minor was composed in 1800. The original manuscript bears this title: "Concerto 1800 da L. v. Beethoven." The concerto was contemporaneous with Beethoven's first symphony, the first six quartets for strings, the septet and the oratorio "Christ on the Mount of Olives." When the first edition was published at Vienna late in 1804, the title was in French, and it began "Grand Concerto pour le pianoforte avec Accompagnement de 2 violins," etc.

The first performance in public was probably on April 5, 1803, at a concert given by Beethoven in the Theater An der Wien, when he played the pianoforte part.

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The concerto is dedicated to Prince Louis Ferdinand of Prussia, and the orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

The work has been characterized as a bridge between the earlier concertos after the manner of Mozart and the later in which Beethoven asserted his individuality; yet in the finale of this concerto there is an enharmonic change (pianoforte solo) that is wholly characteristic of the later Beethoven. As long ago as 1812 Gerber in a catalogue of Beethoven's works described this catalogue as "perhaps the highest in this sort of composition which the artistic literature of all masters has to show."

I. Allegro con brio, C minor, 4-4. There is a long orchestral introduction. The bold first subject is announced immediately by strings in unison, and completed by wind instruments. The melodious and Mozartian second subject, E-flat major, is sung by clarinets and first violins. The pianoforte after a flourish gives out the first theme in octaves. The movement is in the orthodox form of the time. Beethoven marked a place for a cadenza, and a cadenza by him exists. It was first published, according to Franz Kullak, in

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the complete edition of Beethoven's works published by Breitkopf & Härtel about 1861–63. There were editions of the concerto in which the tempo was marked 2-2 instead of 4-4, but this indication was erroneous.

II. Largo, E major, 3-8. The pianoforte, unaccompanied, gives out a broad, melodious theme, which is afterwards taken up by the orchestra and accompanied by florid figuration for the pianoforte.

III. Rondo, Allegro, C minor, C major. The finale opens with the first subject, solo for pianoforte, unaccompanied. The second theme, beginning in a piquant strain, turns into a modification of the first motive.

* * *

The programme of the concert on April 5, 1803, included Beethoven's first and second symphonies, this pianoforte concerto in C minor, and the oratorio "Christus am Oelberge." It was intended to perform other compositions, but they were dropped out on account of the length of the concert, which began at six o'clock. No copy of the programme has been preserved. Beethoven raised the prices: he doubled that of the first place, tripled that of the reserved seats, and charged twelve ducats instead of four florins for a box. The concert brought him in 1,800 gulden. There was a rehearsal, beginning at 8 A.M., on the day of the concert, and "it was a terrible one," as Ries wrote, "which lasted two hours and a half,

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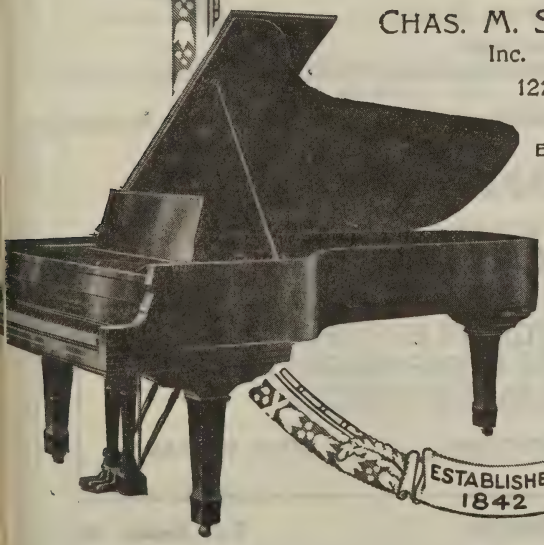

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and left Beethoven more or less discontented. The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored." The review of the concert published in the *Allgemeine Musikalische Zeitung,* May 25, 1803, was very short. No mention was made of the new symphony,—the one in D major,—and the reviewer gave only four lines to the oratorio, which was also performed for the first time, but he reproached Beethoven for having raised the prices. Another critic, the reviewer for the *Zeitung für die Elegante Welt,* reported that the concerto did not wholly please the public, although Beethoven "otherwise is known as an excellent pianist." Seyfried said that Beethoven invited him to turn the leaves of the concerto at the performance. The task was not an easy one, for Seyfried saw only leaves nearly bare of notes. On this or that page were a few cues, helps to the memory, which to him were Egyptian hieroglyphics, "for he [Beethoven] played nearly the whole of the pianoforte part from memory, as he had not had the time to put it fully on paper." Thayer corrected this last state-

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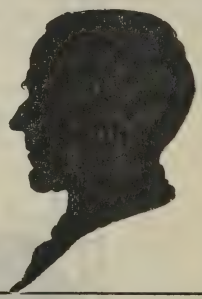

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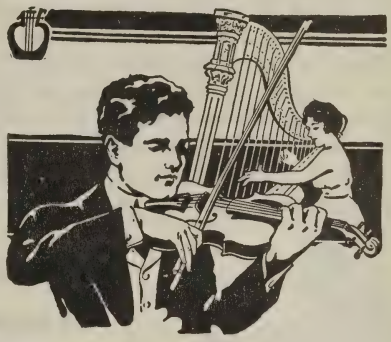

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ment. The manuscript is dated 1800. When Beethoven had ended an "invisible passage, he would wink at Seyfried to turn the page."

Ries gave an account of the second performance of this concerto. It took place in the Augarten, Vienna, at the end of July, 1804. "Beethoven had given me his fine concerto in C minor while still in MS., that I might make my first public appearance in it as his pupil. I may say that I am the only person who did so appear during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage; upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went

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well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' "*

The concerto in C minor has been played in Boston at these concerts:

Boston Musical Fund Society, January 19, 1850, G. F. Hayter, pianist. At this concert J. L. Hatton conducted his new overture, "Queen of the Hudson."

Harvard Musical Association: February 8, 1866, Allegro with Moscheles's cadenza, B. J. Lang; February 3, 1870, Alice Dutton, pianist; February 23, 1872, J. C. D. Parker, pianist (cadenza by Moscheles); January 6, 1876, J. C. D. Parker, pianist (cadenza by Parker); December 7, 1876, Julia Rivé, pianist.

Theodore Thomas concert, November 6, 1875, Madeline Schiller, pianist.

Boston Symphony Orchestra, April 21, 1888, Mrs. H. H. A. Beach, pianist (cadenza by Mrs. Beach); February 18, 1911, Ferruccio Busoni.

The concerto no doubt has been played at other concerts.

* Quoted by Mr. Felix Borowski in his excellent programme books for the concerts of the Chicago Symphony Orchestra.

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Fantasy for Pianoforte and Orchestra . . . . Claude Debussy

(Born at Saint-Germaine (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

This Fantasy was performed for the first time at a concert of the Royal Philharmonic Society, London, on November 20, 1919. Alfred Cortot was the pianist. Albert Coates conducted. The programme also comprised Scriabin's "Divine Poem"; Holbrooke's symphonic poem "Ulalume" and César Franck's Symphonic Variations, played by Mr. Cortot. It was said at the time that there had been a semi-private performance in London, with Berthe Bert playing the second pianoforte part.

The first performance in Paris was at a Lamoureux concert on December 7, 1919. The pianist was Mme. Marguerite Long. André Messager conducted. The programme also comprised: Schumann, Symphony in C; Handel, an air from "The Messiah" and Huë's "Sonnez les Matines" (sung by Mme. Ritter Ciampi); Wagner, Prelude to "Parsifal"; Lalo, Norwegian Rhapsody.

And on December 7, 1919, Mr. Cortot played the Fantasia at a concert in Lyons.

The Fantasy, dedicated to René Chansarel,* bears the date '89–'90. The orchestral portion is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three

* Jacques René Chansarel, born at Bordeaux on November 13, 1864, studied at the Paris Conservatory. In 1883, a pupil of Marmontel, he took a first prize for pianoforte-playing. A first prize was also awarded to the now celebrated teacher Isidor Philipp (born at Budapest, September 2, 1863), a pupil of Mathias. There were fourteen competitors in all.

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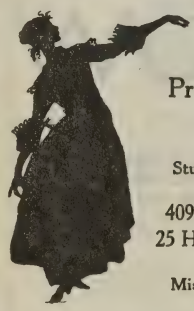
The second section is in two parts: Lento e molto espressivo, F sharp major; Allegro molto, G major.

* * *

Debussy was awarded the *Prix de Rome* at Paris Conservatory in 1884. He forwarded from Rome as his first *envoi* a fragment of a lyric drama, "Almanzor" (drama of Heinrich Heine). Unable to find a satisfactory translation into French he abandoned this drama. The fragment was not published. The second *envoi* (1887) was "Printemps," a Symphonic Suite in two parts for orchestra and chorus. The hidebound conservatives of the Institute were displeased by the audacity of the composer: he had dared to employ voices without a text, as mere instruments; he had chosen a shocking tonality. One of the members of the Institute exclaimed, "One does not write in F sharp major for orchestra!"

The third *envoi* was "The Blessed Damozel," begun at Rome and completed in Paris. When the time came for Debussy to bring his *envois* to a hearing in Paris, as was, and is, the custom, "Printemps" was struck from the list. As he refused to allow a performance of "The Blessed Damozel" alone, there was no concert.

The Fantasy for pianoforte and orchestra was intended to be the fourth *envoi*. Some years after it was composed, it was announced



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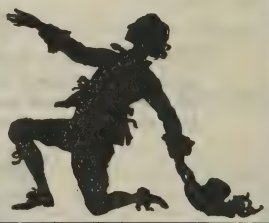

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for performance at a concert of the Société Nationale de Musique in Paris. After the final rehearsal, it was withdrawn, for Debussy was not satisfied with the second section. "Almanzor" is regarded as lost. The performance of the Fantasy at this concert is from proof-sheets.

ENTR'ACTE.

SALOME IN TRAGEDY.

(Apropos of Florent Schmitt's "Tragedy of Salome.")

Flaubert's Salome, as the heroine of Horne's tragedy,* is a simple maiden, who knows not love, and is merely the unconscious tool of a corrupt and revengeful mother.

Horne, in his preface to the first "library edition" of "Orion" (1871),—the ninth edition in all,—wrote these words, that might be well appended to "John the Baptist," as we shall see:—

* "John the Baptist, or the Valor of the Soul," one of three "Bible Tragedies," by Richard Hengist Horne, published in 1881.

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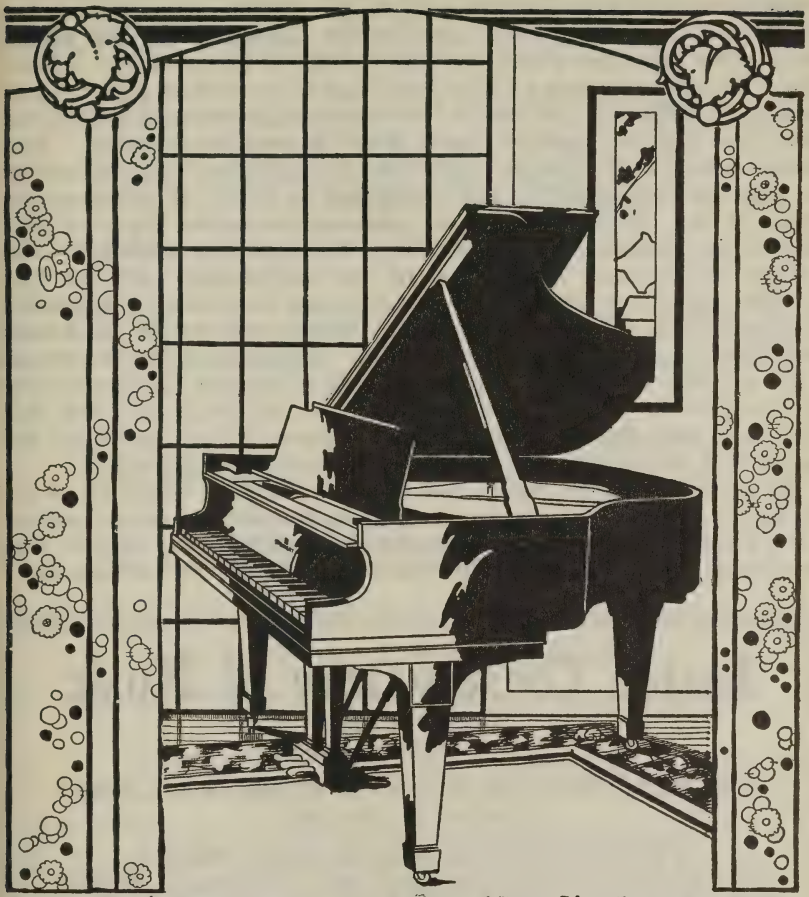

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In Horne's tragedy Herod and Herodias, who is "richly and immodestly attired," are seated at chess in the portico of the palace. (We have here to do only with scenes in which the mother and daughter figure.) John, the "wild man from the wilderness,"

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enters to warn Herod of his doom. He denounces Herodias as a stone-eyed "concubine."

Herodias, after a vain search for means of vengeance, bethinks herself of Salome. In the third scene of the second act the curtain rises on Herodias caressing Salome in the girl's bedchamber.

HERODIAS. Thou hast a Mænad shape, and in the dance
'Twill best be seen.
SALOME. But not as for the bath!
HERODIAS. No; for these garments I will substitute
This rich transparent veil and wide-mesh'd nets
Enwrought with gold threads and keen-flashing gems.
Come—fold thee—thus—or thus?
SALOME. I fear this dress will discompose all modesty.

The girl in her innocence cannot understand her mother, who talks of plotting with music and lamps, wine and incense, to breed delirium when she dances. Herodias answers: "The better will thine innocence and art make others feel it."

HERODIAS. Cast back thy beaming hair—thine arms on high
Wave, and fling back, and bend thy serpent shape
On all sides, thus—t' the music. I shall call thee
"Dipsas"!
SALOME. A burning serpent! do not so!
HERODIAS (*laughing*). Or "Seminuda"! vestal of the sun!
SALOME. I do not like these names.

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In the festal hall Herodias plies Herod with wine, and there is music of psaltery, sackbut, harps, and cymbals. She tells him of a wondrous dancing-girl. Herod drinks, but would fain taste the wine of his first youth. "The king falls into a delirium, as the colors of the incense are varied with the movements of the dance music."

HERODIAS (*wildly*). Now! now! my shrinking girl.
SALOME. What would you do?
HERODIAS. Make you a true Terpsichore!
SALOME. But not like Greek or Roman statuary.

. . . . . .

HERODIAS. Take this veil!
This flying cloud! Hold out your wrists! These bracelets!
The jewelled anklets now! That's well. Now fold thee
I' the lustrous serpent volumes of this scarf.
The King is mad for thee! and dance!

She thrusts Salome out. She hears the dance music in the hall.

HERODIAS. Ha! the harp and flute!
Sackbut and cymbals! now the tambourine
Beats at the heart and spins around the brain!
Now I behold my glorious naked one!
Yet not all naked—I'm too wise for that—
How the witch dances! Ha! ha! Seminuda!
She was well named, I know; for madness breeds

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That's well! I love the changes of the dance!
Oh, it is wondrous beautiful, my girl!
My grace—my limbs—my glancing mysteries—
My jewelled anklets—rich breasts—showers of hair!
Oh, I will kiss my beautiful one all over,
And with fond bites of transport cover her!

Salome is dancing in the festal hall, with a tambourine in one hand and amidst clouds in incense of changeful colors. Herod is in a wild rapture.

"The priestess of Sol's Temple now hath sent
A goddess clad in nought but odorous clouds
To madden each delight! No more! No more!
Yet cease not—cease not—my brain whirls! No more!
Her flying locks were golden! Now they change
To gilded black, shot with a lightning blue!
Now, all of silver! tossing flames! and now—

Her limbs are roseate, and a sparkling dew
Besprays her symmetry, as from the sea
Her feet came splashing through the bright-edged foam!
I say, no more! Oh, I do swear to give thee
Whatever thou shalt ask, thou wondrous sprite!
Yea, to my kingdom's half—hear it, ye gods!
Ye great lords, captains all—all hear the king!"

Salome retires amidst clouds of incense and the clash of cymbals. A lord remarks aside: "The king hath lost his wits."

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HEROD. Now breathe soft Lydian flutes with sweet accord
Of voice and dulcimer! I'll drink no more,
But let the fumes of wine give music shapes.
And visions of such forms as now we saw
Multiplied, passion-varied, intervolvent limbs!

Salome, half-fainting, enters the marble bathroom.

SALOME. Why was the king so wrought upon? What spell
Can a girl's dance enkindle, thus to madden
Into such promises?
(*She walks up to a mirror and prepares for the bath.*)
HERODIAS (*enters*). Witch! larks-heel! now
Will I kiss thy feet, thou wonder!
SALOME. Have I done so very well?
HERODIAS. Oh, matchless well!

Herodias tells her to ask for John's head. The girl, dismayed, shrinks, refuses, is threatened, and at last consents. She asks. A hurricane rises. Herod comes on the stage and protests. "I do repent mine oath. Curs'd be that dance!" But Herodias reminds him that his crown and his life are at stake.

Mr. Lawrence Gilman, in "Strauss's Salome" (London and New York, 1907), refers to a "dramatic poem" written and published in this country by Joseph Converse Heywood.

In the libretto, "John the Baptist," written by Gustav Nicolai, published at Leipsic in 1835 for an oratorio in two acts, Herod is in doleful dumps. He regrets that he ever saw Herodias, but the feast is prepared, and the guests assemble. Andrew and John sing in the

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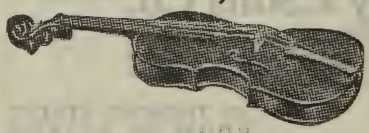

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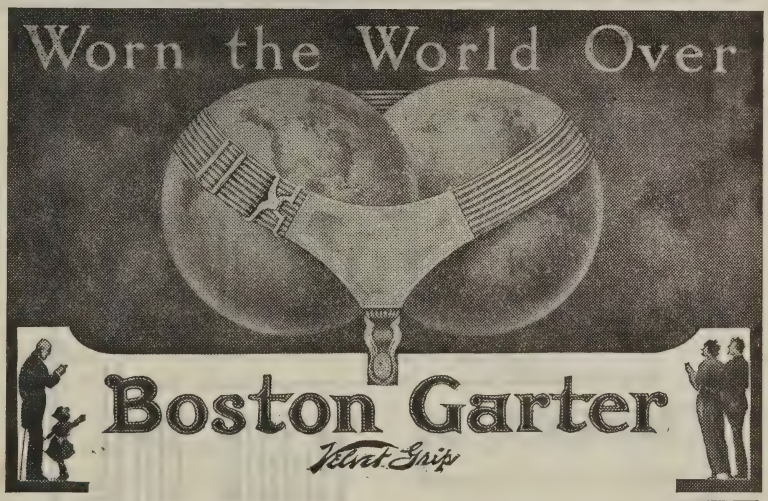
dungeon. Andrew assures the Baptist that the king is willing to let him escape; but John insists on remaining a prisoner. They farewell each other. Herodias observes the king's perturbation and is afraid, but she remembers that Herod has for some time looked lustfully on her daughter. Furthermore, she observes that he is heated with wine. Salome dances and sings, and her song is a paraphrase of these words from the Song of Solomon: "My beloved is white and ruddy; his locks are bushy, and black as a raven; his eyes are the eyes of doves; his lips like lilies, dropping sweet smelling myrrh; his mouth is most sweet." And she adds: "Such a one is my beloved. The beloved one art thou, my king." Herod exclaims, "How beautiful she is! Fill again my cup! Ecstasy dissolves my body." Salome again dances and sings: "My beloved is the chiefest among ten thousand. His head is as the most fine gold. His belly is as bright ivory overlaid with sapphires; his legs are as pillars of marble, set upon sockets of fine gold." The king is crazed with love and wine. There is a trio in which Salome woos the King, and Herodias exults in her vengeance. Alas for John! He sings passages from the "De Profundis" and welcomes the executioner. The hosts of hell rejoice. Salome brings in the head, and the dismayed guests leave the banqueting-hall. Andrew curses the guilty three, who are overwhelmed with remorse and terror. Salome exclaims: "Why, O mother, did I heed your counsel," and she and Herodias curst the day of their birth.

* * *



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"Salome" was written in French by Oscar Wilde for Sarah Bernhardt, but she did not produce the play, as he had hoped. Possibly she thought that a woman of her years should not dance, draped or undraped, before the tetrarch. There was a production in Paris, but Sarah was not the heroine. The performance was at the Nouveau Théâtre, October 28, 1896, and Mme. Lina Munte impersonated Salome.

The play was translated into English by Lord Alfred Douglas and published in 1894 with remarkable illustrations by Aubrey Beardsley. Two or three of the illustrations were not included in the volume, but were given to friends of the publishers, who in Boston were Messrs. Copeland & Day. This edition soon went out of print. In 1906 three or four editions were published, and John Lane published Beardsley's pictures in their original size.

A performance of the English version of the tragedy in London, May 10, 1905, excited screams of protest, but when the Literary Theatre Club of London gave a performance of "Salome" and Wilde's "Florentine Tragedy," June 18, 1906, the play was at least discussed, and not merely hooted. One critic wrote: "It is difficult to say which is the more harrowing, but both are calculated to make your soul turn gray. Several people, presumably those having souls, could not bear the stress of this double performance. They made unseemly exits at impressive moments. George Bernard Shaw was one of those who endured to the end." Another wrote: "Salome herself looked almost too modern, yet she held the audience through-

out, even in the most realistic passages, the passion getting the better of the physical horror. The dance was not a whirl of glory, as Flaubert pictures it, but its solemn sedateness was eminently subtle, suggestive and serpentine. Salome was not dancing off the head of the apostle, she was rather half-reluctantly picturing the priceless voluptuousness he had flaunted. . . . A certain incongruity was at times produced owing to some of the actors speaking like poets, and others like policemen." Miss Darragh was the Salome and Robert Farquharson the Herod. The costumes, described as beautiful, were designed by Mr. Charles Ricketts. A correspondent of the New York *Sun*, speaking of the refusal of the censor to allow a performance in London when Sarah Bernhardt wished to produce it there,—the censor objected on religious grounds,—added: "It must now be admitted apologetically that 'Salome' is not so very dreadful. It is, however, the most intensely dramatic play that Wilde ever wrote, and it contains, incidentally, some of the finest and most imaginative writing of this master of the English language." This was an unconscious compliment to Lord Alfred Douglas, the translator.

"Salome," as a drama, has been performed in many European cities and with special success in Berlin. The play was performed in New York by the Progressive Stage Society, November 14, 1905. Salome was impersonated by Mercedes Leigh, who was described by the *Theatre Magazine* as "presenting an attractive appearance," but "hopelessly crude." "Her gestures were awkward, and the at-

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tempt at dancing almost ludicrous. The support was still worse, one character playing a Roman with a strong Yankee accent, while the King might be termed Celtic. The play contains many frankly suggestive lines, but these were not as noticeable as they would have been had not the audience found so much that was involuntarily amusing."

The tragedy was revived at the Comedy Theatre, New York, in April, 1918. Mme. Yorska, who has "a profile of uncompromising rectitude," took the part of Salome. The Herod of Louis Calvert was said by the New York *Times* to be a character creation of the first order. "A man of the people this, as well as a king, and with a strong nature deeply tinctured of the soil. He lacks the very essence of breeding and of self-discipline—the faculty of remaining true to one's self, in evil as well as in good. There are moments of tyrannic blood lust, and hand in hand with them goes a primitive morality which haunts the man with a superstitious fear of consequences. He has the dignity of great strength, but also the grotesque indignity of a mind unable to resist its most trivial and transient desires. And this vast welter of impulses is, for the moment, suffused and loosened by too much food and wine. It is a figure half Titan, half Silenus."

Then there is the "Johannes" by Herman Sudermann (1898), performed here in Boston, with Julia Marlowe attempting, as Salome, to dance.

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"Le Coq d'Or" ("The Golden Cock"), an opera in three acts with prologue and epilogue, text by Vladimir Bielski (after Pushkin's fairy-tale *), music by Rimsky-Korsakoff, was begun late in the summer of 1906. It was completed in 1907, and a production that year was planned, but the satirical treatment of monarchical institutions displeased the governmental censor. In March, 1909, permission was given for performance, after slight changes in the text were made. The first performance took place at Zimin's Private Opera Co. at the Solodownikoff Theatre, Moscow, on September 24, 1909. The part of the Queen of Shemakha was taken by Miss Dobrovolskaia; Dodon, Speranski; the General, Zaporoskess; the Astrologer, Piecock. Cooper conducted.

The opera was performed at Petrograd in 1910. It was considered there a failure, because it was impossible, as was said, for the singers to maintain the demanded action on the stage.

In 1912 Michel Fokine thought the opera could be turned into an opera-pantomime. The composer's family objected, saying that

* Pushkin's poem was written at a time when the Napoleonic wars had inspired a spirit of revolt in Russia.

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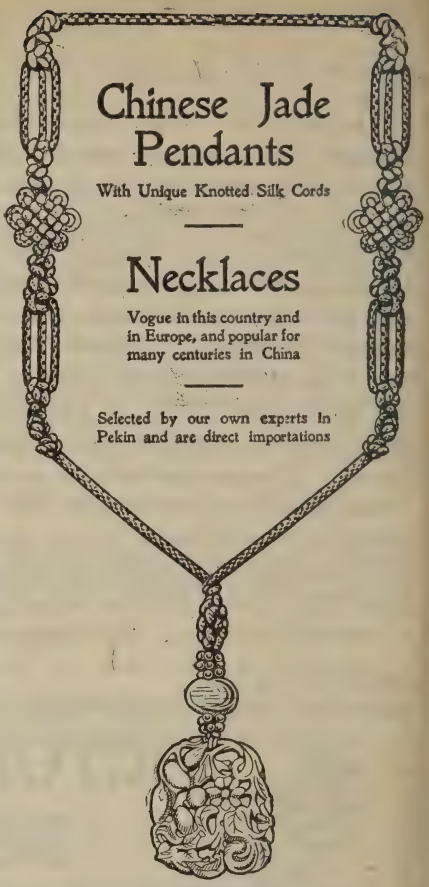

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the work should be performed as an opera, or not at all. Fokine took the work to Paris, where it was performed at the Opéra on May 24, 1914. Thamar Karsavina was the chief dancer as the Queen. Her associates were Bougakoff, Kowalski, and Cecchetti. The chief singers were Mme. Dobrovolskaia; Messrs. Altchevsky * and Basile Petroff. Cooper conducted.†

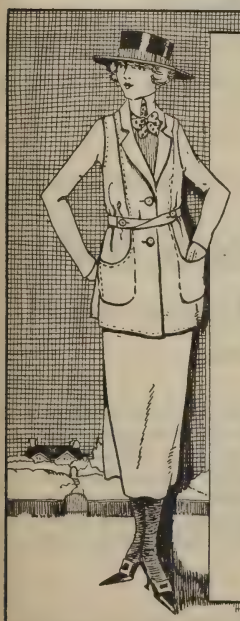
The first performance in the United States was at the Metropolitan Opera house, New York, March 6, 1918. Mr. Monteux conducted.

	Singers	*Pantomimists*
The Queen	Mme. Barrientos	Rosina Galli
Amelfa	Miss Braslau	Queenie Smith
King Dodon	Mr. Didur	Mr. Bolm
The General	Mr. Ruysdael	Mr. Bartik
The Astrologer	Mr. Diaz	Mr. Bonfiglio
The Prince	Mr. Audisio	Mr. Hall
A Knight	Mr. Rescheglian	Mr. Johnson
The Voice of the Cock	Mme. Sundelius	

The first performance in Boston was by the Metropolitan Opera Company at the Boston Opera House, April 26, 1918. Mr. Monteux conducted.

* Ivan Altchevsky, tenor, sang in Symphony Hall, Boston, March 9, 1907, in a concert with Mme. Melba, Miss Sassoli, harpist, and an orchestra of fifty Symphony players led by Willy Hess.

† Mr. Cooper was in the course of the engagement called to London. Mr. Monteux conducted at short notice, with little time to study the score, and without a rehearsal of any sort.



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Amelfa	Mme. Howard	Queenie Smith
King Dodon	Mr. Didur	Mr. Bolm
The General	Mr. Ruysdael	Mr. Bartik
The Astrologer	Mr. Diaz	Mr. Bonfiglio
The Prince	Mr. Audisio	Hall
A Knight	Mr. Rescheglian	Mr. Ioucelli
The Voice of the Cock	Lenora Sparkes	

Henry F. Gilbert's ballet on the bill "Dance in Place Congo" was then performed here for the first time. Mme. Galli, Messrs. Bonfiglio and Bartik; Mr. Monteux, conductor.

In Fokine's arrangement the action is intrusted to the ballet. The music assigned to the characters is sung by the chief singers and chorus, dressed in dull red robes, and seated on terraces set at the right and left of the stage. The scenery and costumes for the performances in New York and Boston were designed by Will Pogany. Mr. Bolm was the stage manager.

An orchestral suite has been made from the music. The first movement includes the Introduction and extracts from the first act; the second and third movements, extracts from the second act; the fourth, extracts from the third act including the Introduction, march, death of Dodon, whose brain is pierced by the golden cock, and vanishing of the Queen.

The Introduction to the opera, played at this concert, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, two trumphets, kettledrums, side drum, cymbals, Glockenspiel, celesta, harp, and strings (with trombones at the end). In the march a tromba alta in F, triangle, and bass drum are added.

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In the first scene King Dodon in a hall of his palace is holding a council of his boyards. He is weary of royal duties, of the continuous warfare with his neighbors; he craves rest. Prince Guidon, his heir, advises him to call back his troops from the frontier. The capital should be well provisioned. While the enemy is ravaging the rest of the country, the King could be quiet and in peace. Old General Polkan does not approve this plan; nor does he agree with foolish advice given by the King's younger son. The whole assembly soon quarrels over the solution of the problem.

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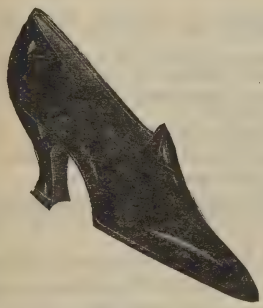

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In the second act, the King and the Voyevoda Palkan come to a narrow pass where their army has been annihilated. The two royal princes have slain each other. From a tent comes the ravishingly beautiful Queen of Shemakha. Dodon is infatuated by her. With a tambourine in her hand she dances, and invites the King to dance with her. Old and fat, he obeys, and does not see that she mocks him. He begs her to be his bride. They return to the capital in a chariot of gilt.

Act III. The capital is agog to welcome Dodon and his bride.

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In the Epilogue the Astrologer tells the people they should not be so disturbed.

Those whom you saw
Were phantoms all.
Know that in Dodon's realm
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* * *

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"Sadko," 1895–96 (Moscow, 1897; Petrograd, 1901).
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"The Tsar's Bride," 1898 (Moscow, 1899; Petrograd, 1902).
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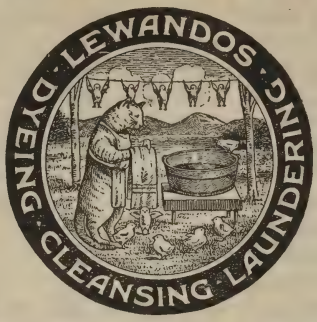

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, APRIL 23

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 24

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An editorial from the Sun and N. Y. Herald, February 6th, 1920.

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SYMPHONY IN C MAJOR, No. 7 . . . . . FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. In 1828 he composed besides this symphony the songs "Die Sterne" and "Der Winterabend"; the oratorio "Miriams Siegesgesang," the song "Auf dem Strom"; the "Schwanengesang" cycle; the string quintet Op. 163, and the mass in E-flat. On November 14, he took to his bed.

It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself

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never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra violoncellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic concert was on March 14, 1857.

* Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations. As a rule Schubert made few changes or corrections in his score. In this symphony, alterations are found at the very beginning. The subject of the introduction and that of the Allegro were materially changed; the tempo of the opening movement was altered from Allegro vivace to Allegro ma non troppo. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is

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more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his justly celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Statue towards the supper-table of Don Giovanni.

* * *

I. The first movement opens with a long introduction, Andante, C major, 2-2. The theme is announced immediately by two horns in unison and unaccompanied. It is developed extensively by various orchestral combinations. Horn-calls are heard in the course of the development, which, in the rhythm of the dotted quarter and eight,—afterwards contracted to the dotted eighth and sixteenth,—hint, rhythmically at least, at the first theme of the main body of the movement. A crescendo leads to a climax and the change of tempo.

Allegro, ma non troppo, C major, 2-2. The first theme is immediately exposed,—"a persistent alteration of a strongly rhythmic phrase" (strings, trumpets, kettledrums), with repeated triplets in wood-wind against triplet arpeggios in bassoons and horns. The theme is not at once developed; it is followed by a long subsidiary

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theme, which, after modulations to related keys, closes in the tonic. Two measures modulate to the second theme, E minor, a melody in thirds and sixths in the wood-wind against arpeggios in the strings. The development of this theme is extraordinarily long and elaborate. A figure from the theme of the introductory Andante appears in the trombones as a counter-theme. The free fantasia is also unusually long. The third section is a regular reproduction of the first. The second theme enters in C minor. There is a long coda, Più moto, which is taken in part from the composer's earlier overture in the Italian style in D major. The coda closes with reference to the theme of the Andante introduction.

II. Andante con moto, A minor, 2-4. The form approximates both that of the sonata and of the rondo. A few introductory measures (strings) lead to the march-like first theme, played by the oboe and repeated by oboe and clarinet. There are subsidiary themes (A major and A minor), or these motives may be described as the second and third members of the first theme. The whole is repeated with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords in the strings are answered by horn tones, and there is a

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repetition of all that preceded the second theme, but with stil greater contrapuntal elaboration. An episodic phrase for violon cellos, answered by the oboe, leads to an embroidered return of th second theme, now in A major, which leads to a long coda built o the first theme in A minor.

III. Scherzo: Allegro vivace, C major, 3-4. Mr. Edmondstoun Duncan writes, in his "Schubert," of this movement: "Schuber handles Beethoven's weapons with all apparent skill and ease. Th form alone is eloquent of Beethoven, the inner spirit is wholly Franz's. Gayety and sadness are most curiously blended through out this movement. Which predominates, it is hard to say. Th opening is certainly intended humorously; but the trio, expressively played, might easily draw tears." The chief theme is treated contrapuntally throughout. The trio in A major is developed t a great extent.

IV. The Finale, Allegro vivace, C major, 2-4, is in the sonata form applied as a rule to first movements. It opens with a brilliant first theme, which has been characterized as a sort of ideal quick step. A subsidiary theme of melodious passage-work follows, and is developed to a climax, and the return for a moment of the first theme leads to a second and energetic subsidiary theme. The "initial spring" and the triplet of the first motive are almost constantly present in the development of the three motives. The second theme,

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G major, is a march-like melody in thirds in the wood-wind against "a galloping rhythm" in violins and violas—which is taken from the triplet of the first theme—and a pizzicato bass. The development is very long, and the free fantasia is extended. The third part of the movement begins in E-flat major, but with this exception the repetition of the first part is almost exact. The stirring coda is based chiefly on the second theme. Mr. Apthorp says in his notes on this symphony: "An enormous effect is produced by often-recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's given out fortissimo remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's 'Don Giovanni.'"

Mr. Duncan says of the Finale: "Almost startling is the opening theme—as if a loud cry had been uttered. The rhythm, too, which follows immediately afterwards is disquieting, and prepares the mind for a troubled mood. Long-drawn emotional passages succeed each other, generally delivered by the expressive wind instruments and always accompanied by the hurrying triplets of the strings. The dramatic feeling intensifies at times to a pitch of high tragedy. Indeed, the music might be a veritable ride to the abyss; but, no! the human will is the controlling power, and no tricks of Mephistopheles will here pass muster." And again: "This wonderful theme [the second], which seems almost to throb like a great heart in its singular rhythm, and surrounded as it is by a strenuous and never-ceasing undercurrent of nervous energy, dominates the greater part of the movement. And, even when the melody of the theme is no

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longer present, the rhythm is there. . . . The colossal proportions of the finale are well seen from the comparison of its sections; thus, the first part to the double bar occupies 386 bars; the fantasia takes another 217, and the recapitulation covers 556 more. This makes a grand total of 1,159 bars for the last movement only."

* * *

Schubert was a clumsy man, short, round-shouldered, tallow-faced, with a great shock of black hair, with penetrating though spectacled eyes, strong-jawed, stubby-fingered. He shuffled in his walk, and he expressed himself in speech with difficulty. He described himself as unhappy, miserable; but his practical jokes delighted tavern companions, and he was proud of his performance of "The Erlking" on a comb. He kept a diary and jotted down platitudes. He had little taste for literature, painting, sculpture, travels; he was not interested in politics or in questions of sociology. He went with his own kind. Unlike Beethoven, he could not impose on the aristocracy of Vienna. He loved the freedom of the tavern, the dance in the open air or late at night, when he would play pretty tunes for the dancers. "Mr. George Frideric Handel," to quote Mr. Runciman, "is by far the most superb personage one meets in the history of music. He alone of all the musicians lived his life straight through in the grand manner. Gluck was a distinguished person at the court of Marie Antoinette; Sarti pleased the mighty

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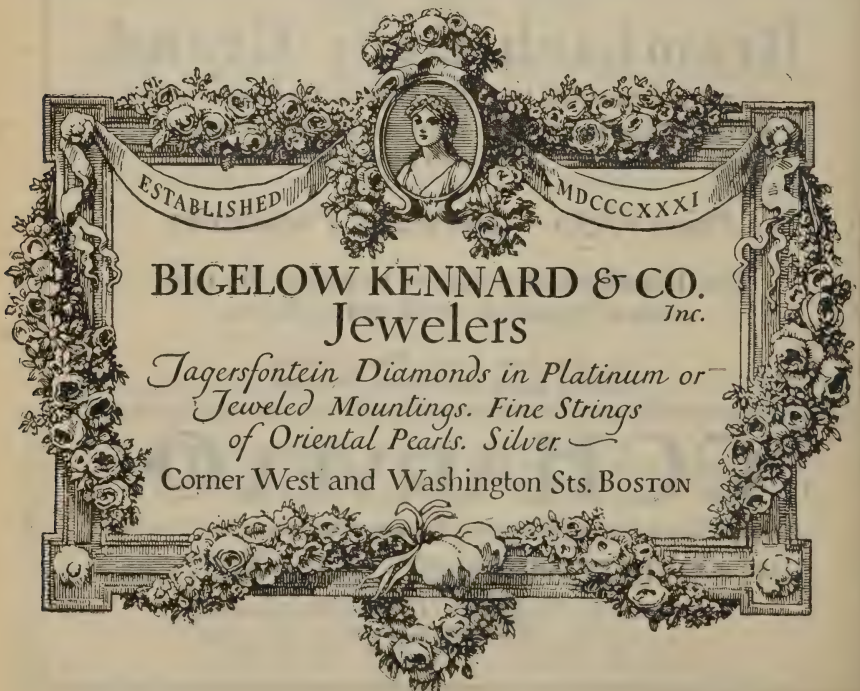
Catherine of Russia; Rossini, the son of a strolling horn-player, was at ease with royalty and worshipped by women. There is little in the plain life of Schubert to fire the zeal of the anecdotical or romantic biographer. No Grimm, no Diderot, relished his conversation. There is no gossip of noble and perfumed dames looking on him favorably. There is a legend that he was passionately in love with Caroline of the House of Esterhazy; but this passion followed a spell of interest in a pretty housemaid. He sang love in immortal strains; but women were not drawn towards him as they were towards Haydn, Mozart, Beethoven—the list is a long one. He was not a spectacularly heroic figure. His morbidness has not the inviting charm of Schumann's torturing introspection. We sympathize more deeply with the sufferings of Mozart, and yet the last years of Schubert were perhaps as cruel. Dittersdorf is close to us by his autobiography. Smug Blangini amuses by his vanity and by his indiscreet defence of Pauline Bonaparte, his pupil. No one can imagine Schubert speculating in books after the fashion of Wagner, Gounod, Saint-Saëns. It would have been easier for him to write a dozen symphonies than a feuilleton in the manner of Hector Berlioz. Schubert was a simple, kindly, loving, honest man, whose trade, whose life, was music.

Schubert thought in song even when he wrote for the pianoforte, string quartet, or orchestra. The songs which he wrote in too great number were composed under all sorts of conditions, almost always hurriedly, in the fields, in the tavern, in bed. There were German



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songs before Schubert,—folk-songs, songs of the church, set songs for home and concert; but Schubert created a new lyric,—the emotional song. Plod your weary way through the ballads of Zumsteeg, the songs of J. A. Hiller, Reichardt, Zelter, and the others: how cold, formal, precise, they are! they are like unto the cameo brooches that adorn the simpering women in old Tokens or Keepsakes; as remote and out of fashion as the hair jewelry of the early sixties. Take away "The Violet," and what interest is there in Mozart's book of songs? There is Haydn's famous Canzonet; there is perhaps Beethoven's "In questa tomba" with a few of the songs addressed to the *Ferne Geliebte;* but Beethoven knew the voice best as an orchestral instrument. The modern song was invented by Franz Schubert.

In Schubert's songs the lyrical quality is seldom if ever lost, and then only for an intensely dramatic effect; yet his most intense effects are gained by the frankness of his lyricism. To the writers that preceded Schubert the voice was the thing: the pianoforte served merely to sustain it, to remind the singer of tonality. Many who have followed Schubert have subordinated the voice; and it is the fashion with some to regard the accompaniment as of greater importance than the song; they insist at least that the song should be a musical piece, a mood-picture in which two instruments are of equal importance. Schubert dignified and beautified the accompaniment, but he did not forget the fact that the voice is the most sympathetic, moving, thrilling, spell-weaving of all instruments; that the singer as well as the experienced and romantic play-actor

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can color tones. A song by Schubert is seldom a slavish following of the text, as a ballet composer follows step by step the scenario of pantomime. Elaboration of detail forbids any general irresistible effect. When every little point is emphasized, there can be no one overwhelming attack on the heart, and the mood of even the receptive listener is disturbed, irritated, by these constant elbow-joggings. The few chords that introduce and close "Am Meere" at once suggest a mood; they speak of the sea at nightfall; yet how simple the main accompaniment, how simple the structure of the song itself! In "Death and the Maiden," "On the Water," "The Trout," and in many others, the accompaniments are highly imaginative, but, again, how simple they are! They embellish the song as a tasteful frame enhances the effect of the glowing canvas. The costliest of Schubert's songs are those in which the mood is at once suggested by a few measures of the accompaniment; then the voice encourages, enlarges, the mood until the song comes, as it were, directly from the hearer's heart, and the hearer says: "I am the man; I suffered; I was there."

The striking characteristics of Schubert's songs, spontaneity, haunting melody, a birthright mastery over modulation, a singular good fortune in finding the one inevitable phrase for the prevailing sentiment of the poem and in finding the fitting descriptive figure for salient detail, are also found in the best of his instrumental works.

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He recognized the genius of Rossini, who then ruled the musical world, and he wrote a few pieces "in the Italian style," but there is little or no trace of the melodic Rossini in his own melody. He spoke of Beethoven with a reverence that was akin to awe, but the influence of Beethoven is not seen in Schubert's works. His voice, his vocabulary, his forms of expression, his faults, and his surpassing merits were individual to him. He persisted in his own fashion. Like Musset, he drank out of his own glass.

There is the spontaneous simplicity, the simplicity praised by Walt Whitman: "The art of art, the glory of expression is simplicity. To speak with the perfect rectitude and insouciance of the movements of animals and the unimpeachableness of the sentiment of trees in the woods and grass by the roadside is the flawless triumph of art. The greatest poet swears to his art, I will not be meddlesome, I will not have in my writing any elegance or effect or originality to hang in the way between me and the rest like curtains. What I tell, I tell for precisely what it is. Let who may exalt or startle or fascinate or soothe, I will have purposes as health or heat or snow has, and be as regardless of observation. What I experience or portray shall go from my composition without a shred of my composition. You shall stand by my side and look in the mirror with me."

Then there is the ineffable melancholy that is the dominating note. There is gayety such as was piped naïvely by William Blake in his "Songs of Innocence"; there is the innocence that even Mozart

hardly reached in his frank gayety; yet in the gayety and innocence is a melancholy,—despairing, as in certain songs of "Die Winterreise," when Schubert smelled the mold and knew the earth was impatiently looking for him,—a melancholy that is not the titanic despair of Beethoven, not the hopeless pessimism of the ultra-modern German school: it is a melancholy of an autumnal sunset, of the ironical depression due to a burgeoning noon in spring, of the melancholy that comes between the lips of lovers.

> The sunniest things throw sternest shade,
> And there is even a happiness
> That makes the heart afraid!
>
> . . . . . .
>
> There is no music in the life
> That sounds with idiot laughter solely;
> There's not a string, attuned to mirth,
> But has its chord in melancholy.

No one has treated in music the passion love more purely. Love with the modern French composer is too often merely a disagreeable phase of eroticism, or it is purely, or impurely, cerebral.* With Wagner it is as a rule heroically sensuous if not sensual. Is there one page of Schubert's music that is characterized first of all by sensuousness?

A few measures are played or sung; the music may be unknown to the hearer, but he says to himself "Schubert," and not merely

* W. E. Henley, in his essay on Alexandre Dumas, the elder, alludes to "what in France is called 'l'amour.' "

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Pompous eulogies have been paid this homely, human, inspired man, who knew poverty and distress, who was ignored by the mob while he lived his short life, who never heard some of his most important works, whose works were scattered. "Schubert, turning round, clutched at the wall with his poor, tired hands, and said in a slow, earnest voice: 'Here, here is my end.' At three in the afternoon of Wednesday, November 19, 1828, he breathed his last, and his simple, earnest soul took its flight from the world. There never has been one like him, and there will never be another." When you read these simple words of Sir George Grove, something chokes you; for the few words outweigh the purple phrases and dexterously juggled sentences of the rhetorician.

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Modest Petrovitch Moussorgsky

(Born at Karevo, district of Toropets, in the government of Pskoff, on March 28, 1835; died at Petrograd on March 28, 1881.)

This symphonic poem was composed in 1867, but it was revised afterwards several times. In 1867 Moussorgsky orchestrated his Intermezzo written for the pianoforte in 1861; composed the songs "The Magpie," "The Scamp," "The Classic," "The Garden near the Don," "The Hebrew Song" with words by Meij (after "The Song of Songs"), "The Mushrooms," "The Festival," "The He-Goat"; and completed "The Defeat of Sennacherib" for mixed chorus and orchestra, which was performed at Petrograd in February of that year. He also transcribed for musical reunions movements from Beethoven's string quartets.

During the winter of 1871–72 the director of the opera at Petrograd planned that Moussorgsky, Borodin, Rimsky-Korsakoff, and Cui should each write a portion of a grand fairy opera "Mlada." Moussorgsky was to write the music for some folk-scenes, a march for the procession of Slav princes, and a great fantastical scene, "The Sacrifice to the Black Goat on Bald Mountain." This last

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scene gave him the opportunity of using, with some changes, the symphonic poem of 1867, which later he again modified. The project fell through for pecuniary reasons. Rimsky-Korsakoff's "Mlada" was produced at Petrograd in 1892.

In 1877 Moussorgsky undertook to write an opera, "The Fair at Sorotchinsi," based on a humorous tale of Gogol's. He purposed to introduce into this opera "A Night on Bald Mountain," and he revised it.

The symphonic poem was probably discussed by his associates in council. M. Calvocoressi thinks it also probable that Moussorgsky followed their suggestions. It is said, though M. Calvocoressi does not mention the fact in his Life of Moussorgsky, that the original version was for pianoforte and orchestra; that the revision intended for "Mlada" was for orchestra and chorus; that the work was to serve as a scenic interlude in the unfinished opera "The Fair at Sorotchinsi." It is agreed that Rimsky-Korsakoff, who was Moussorgsky's musical executor, rescored the symphonic poem, "retaining whatever seemed to him important from a musical point of

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view." He retained the argument made by the composer, and published it in the score:—

"Subterranean din of supernatural voice. Appearance of Spirits of Darkness, followed by that of the god Tchernobog. Glorification of Tchernobog.* Black mass. Witches' Sabbath. "At the height of the Sabbath, there sounds far off the bell of the little church in a village, which scatters the Spirits of Darkness. Daybreak."

The form is simple: a symphonic Allegro is joined to a short Andante.

"Admitting," says M. Calvocoressi, "that the first version was not noticeably inferior to the existing one, 'A Night on Bald Mount' in 1867 was a significant creation: the Russian school had only just begun the series of picturesque symphonic poems known to us. Moussorgsky, by his highly original production, deserves to

* Tchernobog, the Black God, and Katschei, the Immortal, the Man Skeleton figure in the third act (third scene) of Rimsky-Korsakoff's "Mlada." The scene is near Mount Triglaff, where there is a Sabbat. The music of Tchernobog is sung by twelve to sixteen basses, using speaking-trumpets. The sorcerer Tschernomor appears in Glinka's opera "Russian and Ludmilla."

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be numbered with the initiators." And in footnotes he adds: "The 'Sadko' of Rimsky-Korsakoff, since revised, was completed in 1867, the first that he composed. Balakireff's 'Thamar' was written some ten years later. The picturesque element in 'A Night on Bald Mount,' as in all Russian symphonic poems, lies essentially in the thematic material, the tonal and rhythmic atmosphere. It is not the picturesque through arrangement, like that of the Witches' Sabbath in the 'Fantastic' Symphony; nevertheless, the work of Berlioz has served the Russians as example, if not model."

"A Night on Bald Mount," dedicated to Vladimir Stassoff, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, bell in D, and strings.

Allegro feroce; Poco meno mosso.

The Russian Walpurgisnacht, or Witches' Sabbath, took place on Bald Mount, which is near Kieff in Southern Russia. "The peasants place on the window or before the door of the cottage, the night of Ivan Koupalo (Sabatina), nettles which drive away the witches. It is on this night that Baba Yaga, sorcerers and sorceresses, meet on Bald Mount to dance and enjoy their Sabbath. It is

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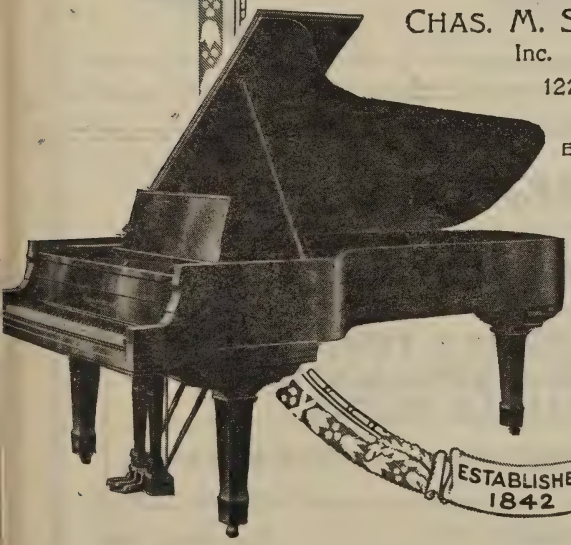

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said that on this night they are especially enervated and malignant."*

The first performance of "A Night on Bald Mount" was at a concert of the Russian Symphony Society at Petrograd, October 27, 1886. Rimsky-Korsakoff conducted. The programme also comprised Rimsky-Korsakoff's Overture on Russian Folk-Songs, Glazounoff's Religious Idyl, Borodin's Symphony in E-flat, and these violin pieces played by Leopold Auer: Cui's Nocturne and Alla Espagnola, and Tschaikowsky's Serenade. Moussorgsky's Fantaisie met with such success that it was played again later in the season.

The first performance in the United States was probably the one at Chicago in a series of Russian Concerts of Folk-Music, given in June (5th to 13th inclusive) at Chicago in 1893 (World's Columbian Exposition). Eugenia Lineff organized them. The Exposition orchestra was conducted by V. J. Hlavac.

The first performance in Boston was by the Orchestral Club, conducted by Mr. Longy, in Jordan Hall, on January 5, 1904.

The Russian Symphony Society of New York, Modest Altschuler conductor, gave a performance of Moussorgsky's symphonic poem on March 31, 1904, in Cooper Union Auditorium.

* "Moussorgski," by Pierre d'Alheim (Paris, 1896).

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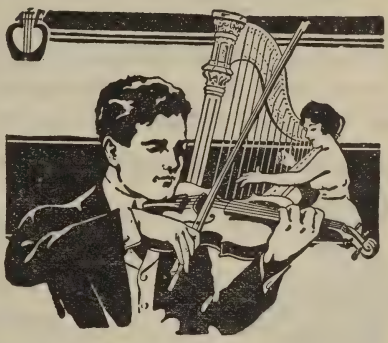

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There are two biographical studies of Moussorgsky in French: one by Pierre d'Alheim (Paris, 1896); the other by M. D. Calvocoressi (Paris, 1908). Of these, the latter, founded on information published in Russia by Vladimir Stassoff, is the more critical and valuable.

Moussorgsky was born on the family estate in the country. His parents were of the lesser nobility. His life began among the Russian people that were so dear to him; he became the singer of their joys, sorrows, superstitions. The impressions made on him in his infancy were lasting. He wrote to Stassoff: "My nurse acquainted me intimately with Russian fairy-tales. Sometimes I passed sleepless nights. Then there came to me the taste for improvising on the pianoforte, when I had not even the least idea of how to play it." His mother, Julia Ivanovna, gave him his first pianoforte lessons. He studied next with a German woman, so that at the age of seven he played little pieces by Liszt, and at nine played a concerto of Field before a large audience at his father's house. The father, fond of music, took the boy to Petrograd in 1849. There he entered the Peter and Paul School and also took pianoforte lessons of Herke.

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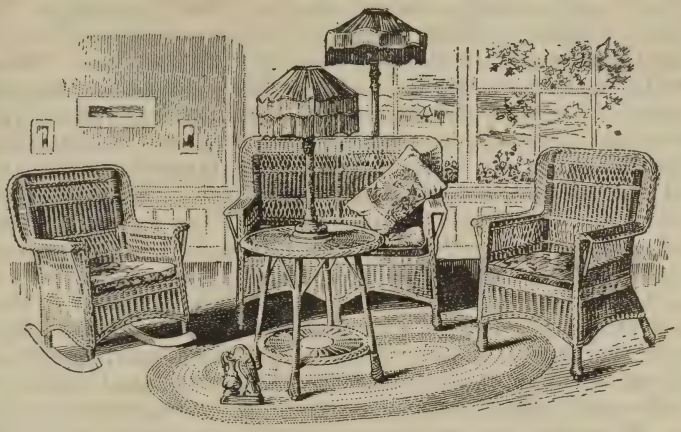

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When he was twelve years old he played a Rondo de Concert by Herz at a private charity concert. Throughout his life his ability as a pianist was recognized, yet his few compositions for the pianoforte are as a rule awkwardly written.

In 1852, having passed a year in a preparatory institution, he entered the School of the Ensign Bearers of the Guard. He continued his lessons with Herke, and wrote the "Porte-Enseigne Polka," although he knew nothing about the grammar of music. Herke published this piece, to the mortification of the young composer. Meanwhile he learned German, a little Latin, history, was passionately fond of German philosophy, and translated Lavater. He also studied with a priest the music of the Greek and Roman Catholic churches. Among his friends were many musicians. In 1856 he entered the Préobrajensky Regiment, and was at once popular with his co-mates. That year he attempted to write an opera, words and music, based on Victor Hugo's "Han d'Island." "Nothing came of it, because nothing could come of it."

And it was in 1856 that Borodin first met him and found him sympathetic. Moussorgsky was then a dashing young blade, with aristocratic feet and hands, pleasingly combed hair, correct nails, fond of quoting French, and playing selections from Italian operas. Well educated, famed for his courtesy, he was a favorite with the ladies. He would play on the pianoforte fragments of "Il Trovatore" or "La Traviata," with coquettish gestures, while the ladies

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would chorus: "Charming! Delicious!" Moussorgsky soon turned from Italian opera to shout the praises of "Don Giovanni," but he still knew little music. He met Dargomyjski, who influenced him greatly, for the composer of "Russalka" and "The Stone Guest" wished that sound should translate directly the word. "I wish truth."

About 1857 César Cui introduced Moussorgsky to Balakireff, who was the guide, philosopher, friend, of the young musicians wishing to create a true Russian school. Balakireff was a strange person. Tschaikowsky once wrote of him in 1878. He described him as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste is found." Seven years before Tschaikowsky wrote thus to Mrs. Meck, the illustrious Turgenieff met Balakireff in Petrograd at the house of a friend. He wrote maliciously about him to Pauline Viardot: "I found there several adepts of the new Russian Musical School (not Cui, unfortunately), but the great Balakireff, whom they regard as their chief. The great Balakireff played

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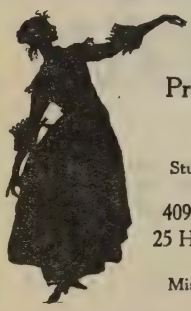
very badly fragments of an orchestral fantaisie by Rimsky-Korsakoff (you remember some one sent you some pretty romances by him): this fantaisie on a Russian legend, a very bizarre one, seemed to me to have fancy. Then the great Balakireff played very badly things by Liszt and Berlioz that he remembered. Berlioz is for these gentlemen the Absolute and the Ideal. I believe, after all, he is an intelligent man. *Kein talent, doch ein character.*" * Did Turgenieff refer to Berlioz or to Balakireff as the man that had no talent yet was somebody?

Balakireff and Moussorgsky played, four hands, the music of the German classics, and of Berlioz and Liszt. Musical forms were discussed. Balakireff aided him in his compositions. Moussorgsky at this time showed talent as a declaimer, singer, actor. He had a fine baritone voice. He thought of devoting himself wholly to music. In 1859, transferred to the Riflemen, he should go to Tsarskaïa-Slavianska. There he would be far from his mother whom he loved tenderly—his father died in 1853. He therefore left the army, against the advice of his friends. He suffered from a nervous disease. He returned to Petrograd. Borodin in 1859 found him changed, much older, growing fat, without the military dash, yet still elegant in his appearance, but not a bit of a coxcomb. He was determined to follow his ideal. He was poor in pocket and in health. Restless, sensitive, ardent, he led an irregular life.

Not until 1863 did he in music find the idiom that distinguishes

* These words are in German in the letter written in French.



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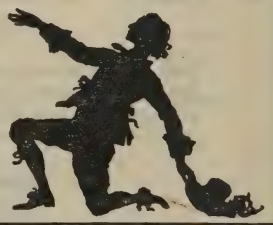

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him. In the country he became again impressed by peasant life. He regarded the Russian moujik as "a genuine man." He saw clearly into his character. He resolved to sing as no one had before him, of the innocent, the poor, the desperate. His technical education was rudimentary to the end. Only late in his life did he learn musical theory, and then only a little of it. He believed that profound technical knowledge would hinder him in obtaining absolute realism in art. Back in Petrograd, he lived for three years with five comrades in common. Each had his private room; at night they met to read and discuss. They all despised the Sybaritic life led by the majority of young Russians. Moussorgsky found it necessary, through poverty, to translate into Russian accounts of criminal trials. Musically he learned by association with Dargomyjski, Balakireff, and later Rimsky-Korsakoff. In 1863 he was given a rather poor position in an administrative bureau. In the summer of 1865, he was again nervous. He went into the country, and dwelt at Minkino until 1868, leading a family life, occasionally visiting Petrograd. Nervous, poor as he was, he never showed bad humor; no bitter word escaped him. In the fall of 1868 till 1870 he lived at Petrograd with friends. He had exchanged his position in a bureau for another one which he held until 1879. There was plenty of time for him to compose. At last he was comparatively happy. His happiness was complete when his "Boris Godounoff" was produced (January 24, 1874, at Petrograd). There were twenty

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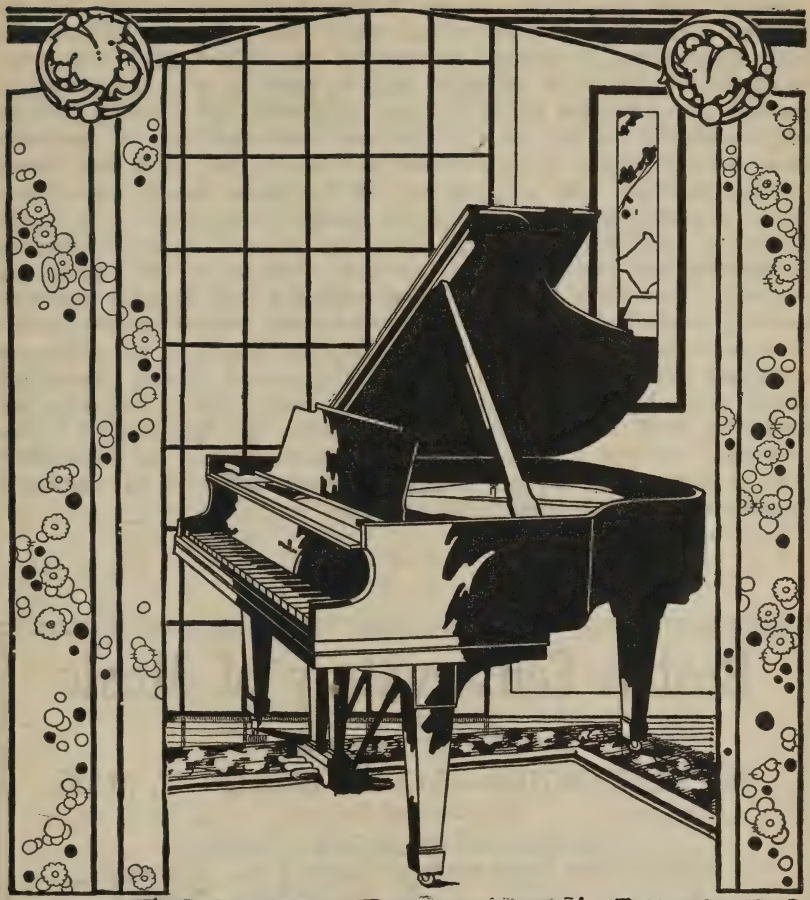

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consecutive performances. Young people at night, in the streets, and on the bridges of the Neva, sang choruses from the opera.

Living with the Count Golenichtcheff-Koutousoff (1874–75), he imbibed idealistic and mystical thoughts. Soon, feeling his creative force weakening, he worked feverishly. In 1876 he fell into deep melancholy. His chief pleasure was in serving as accompanist at concerts given for the benefit of poor students. He thought that he might support himself as a professional accompanist. Experience quenched this hope. In 1879 he left his bureau, but for a time found another position. He made a tour in Southern Russia with Mme. Leonova, a skilful interpreter of his songs. His health failed more and more. He was obliged to leave the bureau. Soon afterwards he entered the army hospital Nicolas. Répine in 1881 made his portrait a few days before he died, showing him bloated and ravaged by alcohol, dishevelled, in his sick-robe; "but the face is still expressive, intelligent, very mild." The last weeks of his life were extremely painful, although his friends frequented his bed. Balakireff talked with him the night before his death, which occurred on March 28, 1881, his forty-sixth anniversary. He was buried in the graveyard of the Alexandre Newsky Monastery. In November, 1885, a monument by the architect Bogomotoff and the sculptor Gunsbourg was dedicated to his memory.

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"La Procession Nocturne" was performed for the first time at a Concert Colonne, Paris, January 15, 1899.

There was a performance of this work by the Cincinnati Symphony Orchestra, Cincinnati, on November 30, 1900. Mr. Van der Stucken conducted.

The first performance in Boston was by the Orchestral Club, Mr. Longy conductor, January 7, 1903. Mr. Chadwick conducted a performance at a concert of the New England Conservatory Orchestra, November 19, 1909. The first performance here at a Boston Symphony concert was on December 27, 1918, conducted by Mr. Rabaud, the conductor of the season 1918–19.

The programme book of the Cincinnati Orchestra contained this translation of Lenau's * poem:

* Nicolaus Lenau, whose true name was Nicolaus Neimbsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States and did not like the people. In October, 1844, he went mad. His love for Sophie von Loewenthal had much to do with wretched mental condition of his later years. He died at Oberdoebling, near Vienna, August 22, 1850. He himself called "Don Juan," which suggested Richard Strauss's tone poem of that name, his strongest work. His "Faust" was left incomplete.

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"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged.

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them their happiness. As the last echo of the song dies away

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in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

Mr. Rabaud's symphonic poem is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum (with kettledrum stick), harp, and strings.

The composition is dedicated to Édouard Colonne.

Liszt wrote "Two Episodes in Lenau's 'Faust': 'Der Nächtliche Zug' and 'Der Tanz in der Dorfschenke.'" The latter is familiar here as "Mephisto's Waltz." The former, composed 1858–60 at Weimar, was completed in January, 1861. The date of the first performance has not yet been determined. Pohl's statement that the two Episodes were performed at Weimar, April 8, 1860, is not correct. The Court concert was in 1861, not 1860, and only the second Episode was played.

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In the latter part of the sixteenth century an Italian troupe crossed the Alps and went to Paris. In 1572 these strollers played a comedy in their Italian fashion at the court of Charles IX. Catherine de Medici called herself Columbine that evening.

As far back as 1547 the Italians had named a character Pedrolino Piero (little Peter, or Peterkin). He was a valet, jovial in a certain way, a practical joker, a blowhard, and a good deal of a coward. This Piero with Arlequin formed the couple known as the Zanni, rascally and silly serving-men. Time changed the character and the name of Piero. Molière's company and Italian companies played alternately on the same stage. Italian types were afterward found in the French comedy. Pierrot was at first an Italian imitation of the Neapolitan Pulcinella;

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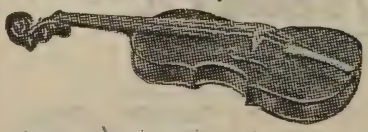

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the costume is the same, and this type was not originally in France, but, imagined in France by strolling Italians, Pierrot grew to be an absolutely French type.

Pierrot is anything; he is everything.

Théodore de Banville said of pantomime: "It is the history of humanity; you must begin at twenty years and you are not sure of finishing at sixty." Champfleury made distinctions in the art: there is melodramatic pantomime, in which Pierrot, the sole person, walks through scenes of frightful crime; realistic pantomime, created by Debarau, the elder; fairy pantomime, romantic pantomime.

There is the Pierrot imagined by Tombre in Jean Richepin's romance, "Braves Gens." "The new Pierrot, the psychological Pierrot, dressed in a coat, not a trace of linen, face and hands white, but not a funny white; oh, no! a pale whiteness, an alcoholic whiteness, a lugubrious whiteness. Pierrot is a phantom. Pierrot makes you shudder, meditate." Tombre admits the other Pierrot, the buffoon. "I do not despise the pantomime when it is buffoonery. I do not forbid it to be profound. Hamlet and Falstaff are alike worthy of Shakespeare."

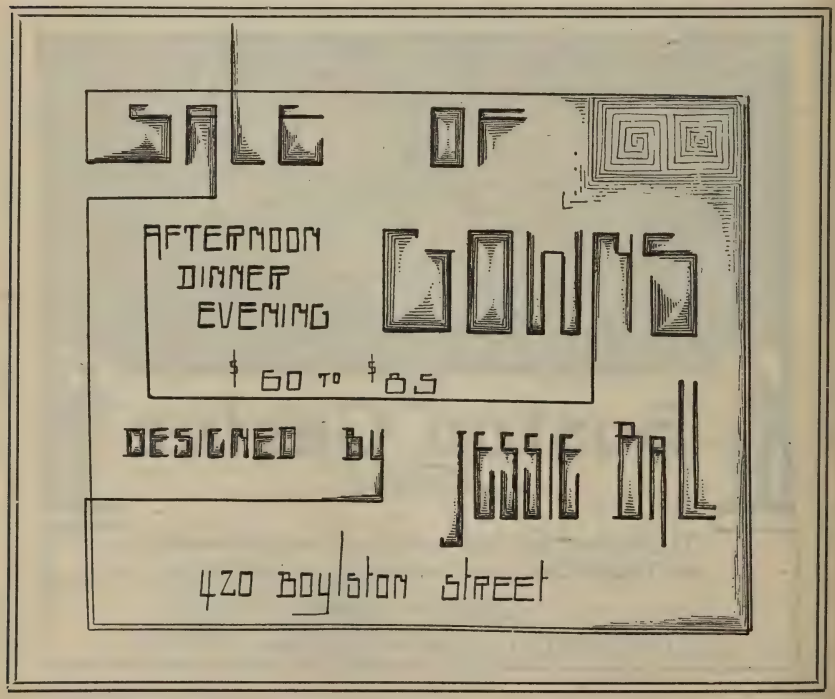
Or Pierrot is the fantastical creature drawn by Willette and described by Paul Arène: "Pale as a lily or a baker's boy. He is the positive incarnation of aimless desires, mad ambitions, foolish freaks, followed by comic despairs of a generation that has voluntarily turned its back

on the ideal, not satisfied with the good healthful joys of realism. Pierrot is a pessimist. . . . When he looks at the moon, this moon in the shadow of a passing cloud is to him an enormous skull rolling in the emptiness of the sky."

There is the Pierrot imagined by Henri Rivière—the incarnation of Satan in modern life; not the stage Pierrot in traditional costume, but a pale man with coal-black eyes, well built, with heart of bronze and nerves of steel, who, living in society where he exerts enormous power, works evil; impassible, smiling.

To many, Pierrot in conventional evening dress has more character than in the expected costume. They find with Baudelaire a mysterious, symbolic charm in a dress coat, "the expression of the universal equality of the public mind's expression; for the world is a singular procession of undertaker's men—some are politicians, some are amorous, some are smug and respectable citizens; each one in the procession celebrates a burial."

Thus we are far from the pantomime played at least two centuries before Christ. The women of Rome were greatly affected by it, and to the jealousy of their husbands, Demetrius, the cynic, cried aloud: "O wonderful men that speak with hands! I have not seen a show. I have seen the thing itself." We are far from Debarau, father or son;



far from Derùdder; we are nearer Rouffe, who represented the men we jostle in the street.

***

There was a craze for pantomime in the Paris of the eighties and nineties. Judie and Theo appeared together in "Les Farces de Pierrot" in 1880. In 1883 Mme. Sarah Bernhardt took the part of Pierrot in "Pierrot Assassin." Composers vied with each other in writing expressive music.

And what wild subjects! In one pantomime the statue of the commander accepts Don Juan's invitation, sups greedily, and hot with wine wooes the girls at the feast. In another Pierrot returns from the burial of Columbine, whom he murdered by tickling the soles of her feet. He is drunk; he mimics her death agony. Remorse seizes him and he goes to bed. His feet begin to shake and shiver as did the pretty feet of Columbine. The bed shakes. The portrait of the dead woman begins to shake. The red bed curtains grow a deeper red. The portrait is now alive and Pierrot does not dare to touch it. The music screams in agony; the light grows dim; Pierrot falls to the floor.

André Wormser was given thirty days to write the music for "L'Enfant Prodigue." Fifteen days before the first rehearsal he had in his head only a fourth of the first act. At the rehearsal he was obliged to cut or pad. Here is an instance. The declaration of Pierrot to Phrynette

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is now a charming madrigal. The libretto simply said: "You are beautiful and I love you!" The first music of accompaniment was said to be too long. Wormser cut and played only four measures. The next day he played eight, and the mimes invented business. So from day to day he contrived to add until now the music is heard in its original length.

Wormser believed in the use of the Leit-motiv in pantomime. Such, for example, is the motiv at the beginning of the first act, the motiv which illustrates the domestic happiness of the old Pierrots; it is the theme of conjugal tenderness. It is gay and exuberant when the son makes the old people dance; it appears again, but plaintive, as if veiled in crape, at the beginning of the third act, to illustrate the deserted hearth and the empty chair. The life of the parents is at an end; if they still love life, it is with wet eyes.

The orchestra, Wormser says, is the voice of the mime; it italicizes, it develops, it comments. It is the equal, not the slave of the libretto. "Champfleury, they tell me, wished discreet music. But let us have appropriate music. If a Lohengrin, an Alexander the Great steps upon the stage, or any one of heroic figure and bearing, do you think I should hesitate to employ all the resources of the modern orchestra? The piano is useful in correcting any forgetfulness or fault of the mime. If the composer is the player, the theme may be shortened, lengthened,

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varied, but the orchestra would fatally pursue its way." He quoted a saying of Champfleury. This man, Jules Fleury, known to the world as Champfleury, wrote delightfully concerning many things, though Flaubert and others detested his writings. He told amusing, grotesque and sentimental stories; he was interested in the history of caricature; he was one of the first in the naturalistic school. He wrote about music. He played the violoncello a little. One of the first Wagnerites in Paris, he expressed his devotion as long ago as 1860 in a little pamphlet. It was Champfleury who likened the music of Boccherini to a flame colored ribbon preserved tenderly in an old rosewood bureau.

And about music for pantomime Champfleury wrote: "Formerly actors played in pantomime according to the note; the show was then only the dance treated seriously, didactically. The actor was no longer inspired; his movements were counted and regulated, as a minuet. The orchestra, however badly organized, has often at such a show thrown me into an ecstasy unknown at a concert of the Conservatory. Three fiddles, a viola, a clarinet, a horn and a double bass, often without knowing the fact, may play pieces by Mozart and Gluck taken from old volumes. The cornet should be suppressed and replaced by an oboe, a flute and a violoncello. When you accompany mimes you need soft music, now lively, now melancholy, which will not disturb this stage world so full of calm."

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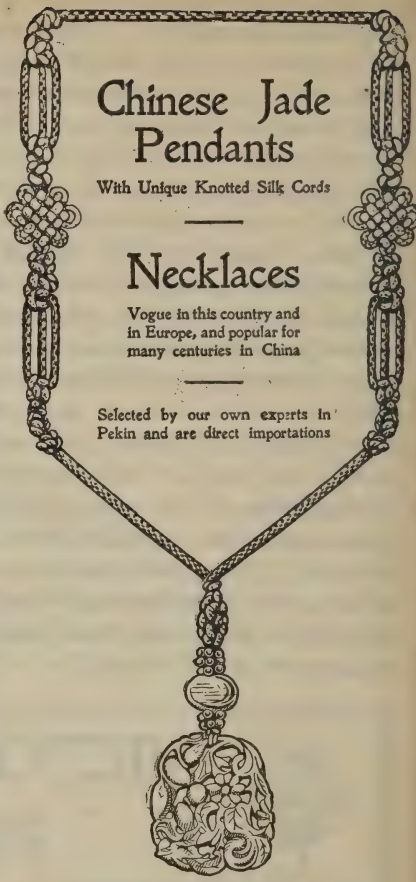

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Paul Vidal believed in the piano as the sole instrument. When he wrote the music for "Pierrot Assassin" he finally chose the tarentella as the appropriate rhythm for the tickling of Columbine's feet.

Thomé found the task of writing music for a pantomime extremely difficult. "To meditate the music and the gesture, to find the exact moment when the note and arm should fall together, to realize the union of mime and musician, exacts a world of labor." He did not see why familiar stories, gay or tempered with irony, fairy stories in modern dress, as Miss Thackeray treated Bluebeard years ago, and Barrie has recently treated Cinderella, should not make good subjects.

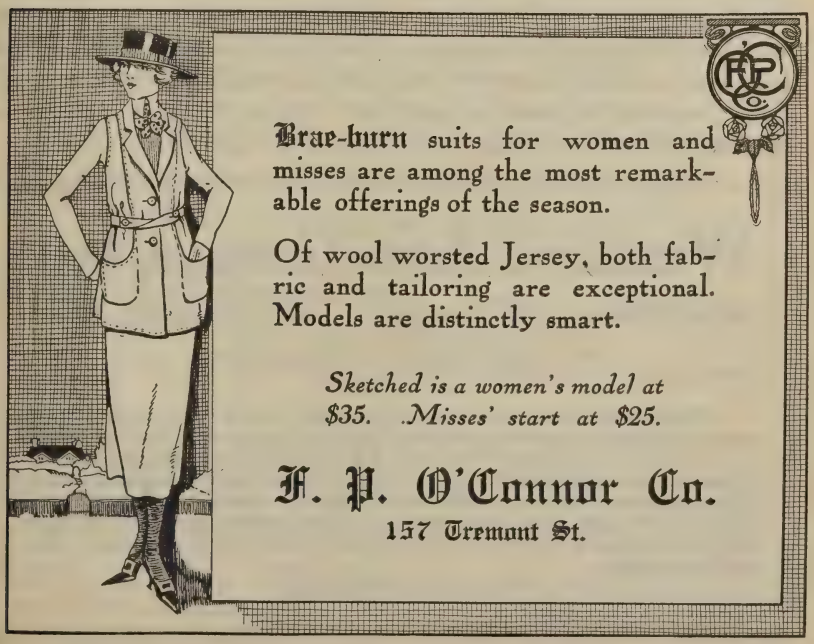
Pfeiffer remarked: "Put a young fellow of talent before a piano, put on the stage a mime really in love with his art; then let them go ahead, and let the music follow the movements of the mime in their fantastic grace and accentuate wittily the slightest detail." It is not given to every young fellow of talent to improvise.

Raoul Pugno believed in the piano and even brass in the orchestra.

André Wormser was a *prix de Rome* man; but he is best known by the music of "L'Enfant Prodigue."

***

When Courtès was in this country, playing the part of Pierrot, Senior, he declared that he was first of all a comedian, not a pantomimist, and he described "L'Enfant Prodigue" as "a comedy in outlines, a



comedy without words, a pantomime without symbolism." Traditional pantomime has its symbols. "Even in Paris I should not have been understood if I had been only a Pierrot instead of a comedian." He crossed his arms on his breast and said: "Do you understand this? It means 'the father.'" Then he made a circle around his face with his forefinger and said: "This means a woman." He described with his hands two straight lines from his shoulders to his knees. "This is 'a man.'" He held his hands as a shade over his eyes and had a searching expression: "Night."

Now Courtès was an actor of the old school. He had played in the blood and thunder dramas of the Ambigu and Châtelet, and in straight drama at the Vaudeville.

It has been said that the best pantomimists in the course of a performance mentally recite the text which they mime; for the pantomime has its text, which is committed to memory by the actors.

Raoul de Najac wrote a queer pamphlet, "Petit Traité de Pantomime a l'Usage des Gens du Monde." He wished to extend the horizon of pantomime. He would introduce Olympian gods and goddesses, send Pierrot in pursuit of Fortune, permit Eros to torment Arlequin, send Polichinelle to the Shades that Proserpine might be brought back to earth.

This idea set Jules Lemaître a-dreaming. He approved the idea as reasonable and fertile, for the types of pantomime are universal and "malleable." "To put into pantomime these familiar, simple, clear and broadly human dramas would be only to transpose them, not to profane them, not to change the meaning. They could remain melancholy and true; only a bit of irony would be added, and as a result the spectacle would be only the more philosophic." He sketched a scenario for "Orpheus Pierrot."

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Lemaître recognized the fact that Pierrot is the man-child, that is, man. He is greedy, egoistic, a liar, a coward, amorously desirous; but he is a good fellow, gay, honest, sensitive, resigned to his lot. He is all this in innocence. His vices are ingenuous; his virtues are involuntary. You know that he is irrepressible. You cannot hate him. Pardoning him, we pardon humanity, that is to say, ourselves.

M. de Najac went still farther. He approved the idea of introducing in pantomime an animal that without too great a shock to reasonableness could maintain an upright position and resemble the human figure. "The bear and the anthropoid ape are the two incomparable zoölogical utilities. I should employ in preference the ape, because his interpreter could leave the face uncovered and give expression to his physiognomy." This idea pleased Lemaître, who thought the opportunity ripe. (This was in 1887.) "We are thoroughly tired of the written and spoken play. Out of ten new pieces that are produced, at least nine of them are known in advance. Grimaces, signs, synthetic and clear gestures, which say nothing useless, would agreeably replace all these written things. These silent shows would delight us by awakening a host of souvenirs, impressions, dreams. For example, a scene of jealousy followed by one of reconciliation between Columbine and Pierrot, even though it were a matter only of signs and attitudes, would evoke and sum up for us all the analogous scenes written by Molière or Shakespeare. The slightest gesture of Pierrot would sud-

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denly be commented on in our memory by a half-dozen of the great poets." We should then recognize the deep meaning of Théodore de Banville's "Ancien Pierrot":—

> Whiter than avalanche and the wings of swans,
> I was most witty, and I spoke in signs.

Anatole France, like Lemaître, sighed for a theatre where all plays—those by Greeks, Shakespeare, Molière, Racine, Corneille, the modern dramatists—would be played by marionettes, for he had long been disconcerted by superior actors and play-actresses. He saw the drama disappearing, or becoming exclusively lyrical. "An exact acquaintance with the reality of things and life without violence have made us almost indifferent to drama and tragedy. The unification of classes and the equality of the sexes have taken away nearly all the material for old-fashioned comedy."

"The Carnival at Paris," Episode for Full Orchestra, Op. 9.
Johan Svendsen.

(Born at Christiania, Norway, September 30, 1840; died at Copenhagen, June 14, 1911.)

"The Carnival at Paris" was published at Leipsic in 1877.

Carl Siewers states in his biographical sketch of Svendsen that the piece was written at Bayreuth soon after Wagner had made that town his dwelling-place. It was in 1871 (January 12) that Svendsen's symphony in D was performed at a Gewandhaus concert in Leipsic. "He composed in that year his concerto for violoncello in D. In the autumn he went to America to be married to an American

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lady, whom he had met in Paris, and returned the same year to Leipsic, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his 'Carnaval à Paris,' . . . which depicts . . . the varied aspects of the capital of pleasure."*

The overture is dedicated to W. Th. Seifferth. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, strings. The first performance in Boston was at a Philharmonic concert, Mr. Listemann conductor, October 24, 1879.

There is a pianoforte arrangement for two hands by Vassili Sapellnikoff and one for four hands by Alois Reckendorf.

Allegro con brio, E major, 6-8. A swelling trumpet tone over roll of drums leads to a full orchestral entrance, fortissimo. A horn passage is answered by trumpets and trombones. The pace grows livelier, più mosso, after a chromatic headlong run of wood-wind instruments in unison. The chief theme is announced at first in

* It is a curious fact that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.

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modest and delicate fashion by flutes and clarinets. There are repetitions, and then follows a stormy outbreak of full orchestra. The divided first and second violins lead to the second theme, pianissimo. In the development there is a continued alternation of 6-8 and 2-4 time, and the opening theme for full orchestra and the chief theme furnish the prevailing material. This chief theme appears in the bassoons. It is modified several times in eight notes (bassoons and flutes). It appears in original form in violoncellos and double-basses. It is developed broadly by violoncellos and bassoons, transformed by strings and wind instruments, and it again appears in its first form. The second theme appears in modified form (trombones), and it leads to an idyllic episode, Moderato, C major, with a theme for divided violins, which is further developed. There is a long drum-roll, which, with calls of muted horn, opens in a powerful crescendo the closing section, tempo primo, in which all the earlier motives return in manifold modifications.

* * *

The Carnival at Paris has for some years been described as *"lugubre, bête, suranné."* The two chief features are the procession of the *bœuf gras* and the ball at the Opéra. These balls, by the way, were established in 1715. The Carnival in the earlier days was often reproached for its malicious and licentious character. Henry III. with his mignons went about the streets, tormenting and insulting the citizens. Louis XIII. viewed the sports with sour eyes. Under Louis XIV. there were striking processions, tableaux, and masks. The Republic chilled the spirits of revellers, but in 1799 there was a revival of frolic and license. During the first Empire military balls distinguished the Carnival.

The Carnival at Venice, Rome, Vienna, has furnished subjects

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for dramatic and orchestral composers, but the Carnival at Paris has received scanty attention. How was Svendsen's attention drawn to it?

* * *

Svendsen, as a boy, showed unmistakable talent for the violin; but his parents were poor, and he entered the light infantry of the Norwegian army. No sooner was he a soldier, according to his own wish, than he thought of a musical career. He played the clarinet and then the flute in a band, nor did he neglect the violin. He was allowed to play for dancing, and they say that he twisted études of Kreutzer and Paganini into suitable tunes for the dancers. When he was twenty-one, he left the army and wandered about in Sweden and Northern Germany as a virtuoso. The Scandinavian consul at Lubeck, Dr. Leche, happened to hear him, and was so much interested in him that he obtained a pension for Svendsen from Charles XV., by which the violinist was enabled to study at the Leipsic Conservatory (1863–67) under David, Hauptmann, and Richter. In 1867 Svendsen gave concerts in Denmark, Great Britain, Norway. In 1868 he went to Paris, where he remained two years, and to support himself he became a member of the orchestra at the Odéon theatre. He also played in Musard's orchestra. He arranged the incidental music for Coppée's "Le Passant," in which Mmes. Sarah Bernhardt and Agar played, wrote his violin concerto in A major, orchestrated studies by Liszt, and began his overture "Sigurd Slembe." After various adventures in Europe and America, he returned to Paris in 1878, where he lived, helped in large measure by a pension granted him by Oscar II. In 1880 he went back to Christiania as conductor. He had already led the Music Society concerts of that city from 1872 to 1877. In 1883 he was called to Copenhagen as Court Conductor.

* * *

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Coronation March for Oscar II., Op. 13: Thomas concert, January 23, 1875, and many times since.

"Carnival at Paris," Episode, Op. 9: Philharmonic concert, October 24, 1879, December 13, 1879: Symphony concerts, December 5, 1891, December 1, 1894, March 28, 1903.

Overture to "Romeo and Juliet," Op. 18: Philharmonic concerts, November 5, 1880, November 9, 1890; Roberts course, 1883–84; Orchestral Club, 1885–86; concert led by Mr. Listemann at the Boston Theatre, June 13, 1886.

"Zorahayde," legend after Washington Irving, Op. 11: Philharmonic Concert, April 4, 1883; Symphony concert, November 26, 1892; Boston Orchestral Club, April 15, 1903; Symphony concert, April 19, 1918.

Rhapsodie Norvégienne: Orchestral Club, 1884–85.

Symphony in B-flat, No. 2, Op. 15; Symphony concerts, January 5, 1884, January 23, 1904.

Rhapsodie Norvégienne, No. 2, Op. 19; Symphony concert, November 16, 1889.

ADDENDUM. In the Programme Book of April 9, 10, 1920, page 1511, it is stated that Donizetti's "Poliuto" was performed in Boston for the first time on October 3, 1859. This statement is correct, but the opera was performed as an oratorio, "The Martyrs," by the Handel and Haydn Society on December 16, 1849; Paulina, Fanny Frazer; Polyeucte, F. Howard; Severus, J. L. Hatton; Felix, Thomas Ball; Calixtus, D. A. Granger. The success was so great that the performance was repeated six times before the end of the following January, to full houses.

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Twenty-fourth Programme

FRIDAY AFTERNOON, APRIL 30, at 2.30 o'clock

SATURDAY EVENING, MAY 1, at 8 o'clock

Berlioz . . Fantastic Symphony No. 1 in C major, Op. 14 A
(By request)

I. Dreams, Passions.
Largo; Allegro agitato e appassionato assai.

II. A Ball.
Waltz: Allegro non troppo.

III. Scene in the Meadows.
Adagio.

IV. March to the Scaffold.
Allegretto non troppo.

V. A Witches' Sabbath.
Larghetto; Allegro.

Mozart . . Recitative "Non piu! tutto ascoltae," and Aria "Non temer, amato bene" (with violin obbligato)

d'Indy . . . . Symphonic Variations, "Istar," Op. 42

Frank Bridge . . . . . "Blow Out, You Bugles"
(Sonnet by Rupert Brooke)
For Tenor Solo with Orchestra

Wagner . . Overture to "The Mastersingers of Nuremberg"

SOLOIST

JOHN McCORMACK

There will be an intermission of ten minutes after the Symphony

---

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert.

Boston Musical Association

GEORGES LONGY, Director

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Wednesday Evening, April 28

At 8.15 o'clock

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Orchestra and Chorus
Trio of Solo Voices
ORA JACOBS MARION ROBERTSON ANGELA McCARTHY

GABRIEL FAURÉ . . . . . Elegie
Violoncello Solo
MARION MOORHOUSE

ERNEST CHAUSSON . . . Chant Funebre, Op. 28
Four part chorus of women's voices
Extracts from "Much Ado about Nothing," Shakespeare
Orchestration by Vincent D'Indy
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ERNEST CHAUSSON . . . Chanson Perpetuelle
Soprano Solo
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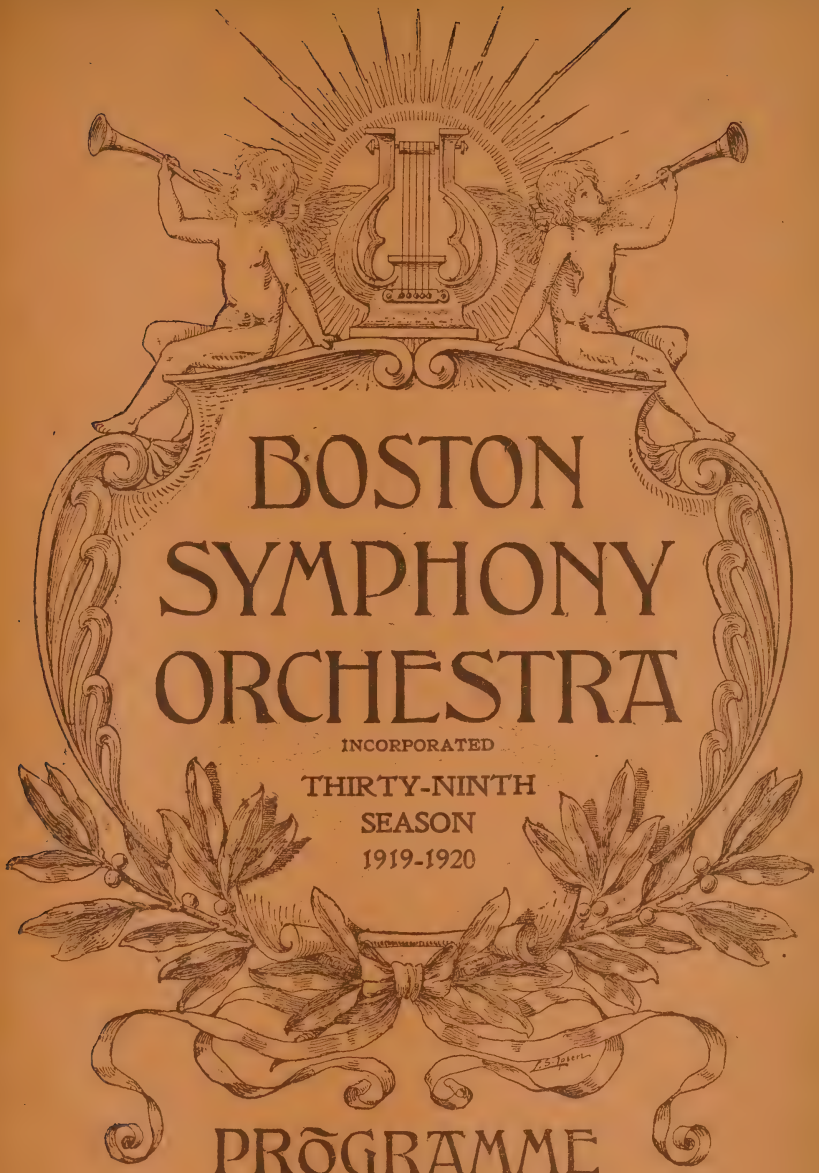

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THIRTY-NINTH SEASON 1919-1920

PROGRAMME

24

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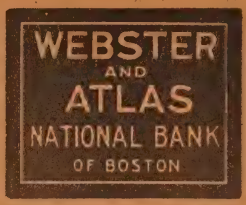

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THIRTY-NINTH SEASON, 1919–1920

PIERRE MONTEUX, Conductor

Programme of the

Twenty-fourth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, APRIL 30

AT 2.30 O'CLOCK

SATURDAY EVENING, MAY 1

AT 8.00 O'CLOCK

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Mahn, F.
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Hamilton, V.

Berger, H.
Pinfield, C.
Gundersen, R.
Fiedler, B.
Leveen, P.
Gorodetzky, L.

Thillois, F.
Goldstein S.
Kurth, R.
Fiedler, A.
Bryant, M.
Murray, J.
Knudson, C.
Messina S.

Schoewe, R.
Tapley, T.
Stonestreet, L.
Reed, L.

Violas.

Denayer, F.
Shirley, P.
Van Wynbergen, C.
Salis, J.
Van Den Berg, C.
Kluge, M.
Mullaly, J.
Gerhardt, S.
Zahn, F.
Rogers, L.

Violoncellos.

Bedetti, J.
Schroeder, A.
Miquelle, G.
Keller, J.
Barth, C.
Belinski, M.
Fabrizio, E.
Warnke, J.
Stockbridge, C.
Piller, B.

Basses.

Kunze, M.
Gerhardt, G.
Seydel, T.
Frankel, I.
Ludwig, O.
Schurig, R.

Flutes.

Laurent, G.
Brooke, A.
DeMailly, C.

Oboes.

Longy, G.
Lenom, C.
Stanislaus, H.

Clarinets.

Sand, A.
Mimart, P.
Forlani, N.

Bassoons.

Laus, A.
Mueller, E.

Piccolo.

Battles, A.

English Horns.

Mueller, F.
Speyer, L.

Bass Clarinet.

Vannini, A.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

Horns.

Van Den Berg, C.
Hess, M.

Trumpets.

Mager, G.
Mann, J.
Kloepfel, L.
Kearney, A.

Trombones.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

Tuba.

Wichman, A.

Harp.

Holy, A.

Tympani.

Neumann, S.
Rettberg, A.

Percussion.

Ludwig, C.
Zahn, F.
Burkhardt, H.
Kandler, F.

Organ.

Snow, A.

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SAVING MUSICIANS FROM OBLIVION

An editorial from the Sun and N. Y. Herald, February 6th, 1920.

"As a result of certain of the almost uncanny inventions on special display in New York this week, the musical lives of thousands of artists will be indefinitely prolonged. Records of the products of their genius, at first crude and consequently resulting in mere approximations, have been brought to a high state of perfection. Through them, future ages, in discussing the gift or talent of the pianists of today will have real evidence to go upon, instead of the vague tradition which is all that is available in the case of artists of the past.

"But not only are the inventors and the music merchants conferring immortality in a true sense on the stars of the concert platform; they are extending the size of the audience until it reaches from China to Peru. From one person who used to be familiar with notable performances from sense of actual contact, there are hundreds of thousands at present who are able to gain experience in an indirect way.

"A notable example of what can be done already was given the other day when five distinguished musicians played before a hall full of persons who afterward heard the programme reproduced artificially. It is astonishing to realize that a machine should record, as on a highly sensitive plate, not merely the general characteristics but the color, the elusive manner, the most secret and puzzling qualities of the original."

THE instrument referred to is the Ampico Reproducing Piano, which reproduced the playing of Godowsky, Levitzki, Moiseiwitsch, Ornstein and Rubinstein immediately after those artists had finished playing a variety of pieces, in a public concert at Carnegie Hall, New York. Its function is the dissemination and perpetuation of the playing of the world's greatest pianists, whose art is reproduced with absolute fidelity. It is possible to hear the Ampico in the Chickering Piano at the Ampico Studios, CHICKERING RETAIL WAREROOMS, 169 TREMONT ST.

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Frank Bridge . . Sonnet for Voice and Orchestra: "Blow Out, You Bugles"

Wagner . . Overture to "The Mastersingers of Nuremberg"

SOLOIST
JOHN McCORMACK

There will be an intermission of ten minutes after the symphony

The ladies of the audience are earnestly requested not to put on hats before the end of a number.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898,— Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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The Best in Travel **TOURS AND CRUISES** The Best in Travel

Fantastic Symphony, No. 1 in C major, Op. 16a. Hector Berlioz*

(Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869.)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface † to the full score of the symphony:—

PROGRAMME

OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.

DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

* For a fuller account of this symphony and the first performance of it see the Programme Book of March 5–6, 1920.

† The translation into English of this preface is by William Foster Apthorp.

Songs from the Concert Programmes of

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Mme. WILHELMINA CALVERT
BRONTE, E. Stars Brightly Shining. Waltz Song.
BRANSCOMBE, GENA, I Bring You Heartsease.
LEWIS, WALTER, Dear Heart of Mine.

EDITH CASTLE
HOBERG, MARGARET, Chant of the Stars.
RISHER, ANNA PRISCILLA, As in old Gardens.

Mme. HUDSON-ALEXANDER
DANIELS, MABEL W., Soldier-Cap.
HOPKINSON, FRANCIS (The FIRST AMERICAN COMPOSER) My Days Have Been so Wondrous Free. O'er the Hills.

HELEN ALLEN HUNT
CHADWICK, GEO. W., Sweetheart, thy Lips are Touched with Flame.
DANIELS, MABEL W., Daybreak.

FLORENCE JEPPERSON
BEACH, MRS. H. H. A., Ah Love, But a Day.
CHADWICK, GEO. W., The Danza.

JOSEPHINE KNIGHT
BRANSCOMBE, GENA, A Lovely Maiden Roaming.
FOOTE, ARTHUR, In Picardie.

LAURA COMSTOCK LITTLEFIELD
BRANSCOMBE, GENA, The Morning Wind.
DANIELS, MABEL W., The Lady of Dreams.

Mme. CLARA POOLE
GOATLEY, ALMA, Now that April's There.
LANG, MARGARET RUTHVEN, Day is Gone.

ALICE BATES RICE
GRANT-SCHAEFER, G. A., The Sea.
METCALF, JOHN W., Little House o' Dreams.

KATHERINE RICKER
WARD-STEPHENS, Summertime.
CLOUGH-LEIGHTER, H., O Heart of Mine.

LOYAL PHILLIPS SHAWE
CHADWICK, GEO. W., O Let Night Speak of Me.
DANIELS, MABEL W., The Desolate City.

CLARENCE SHIRLEY
FOOTE, ARTHUR, Tranquillity.

BERTHA WESSELHOEFT SWIFT
BEACH, MRS. H. H. A., Ah Love, but a Day.
BARTLETT, FLOY LITTLE, Miss Mariar.

STEPHEN TOWNSEND
BAUER, MARION, Only of Thee and Me.
FOOTE, ARTHUR, Oh Red is the English Rose.

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PART II.

A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III.

SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV.

MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V.

WALPURGISNIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks

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to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival. . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Berlioz in 1830. In the earlier description of the Sabbat he did not frankly characterize the once loved one as a courtesan. He changed fundamentally his original intention. The artist was then supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbat.

In the programme finally printed at the beginning of his score, all the scenes are an opium dream.

The woman that inspired the music and was bitterly assailed in the letter of 1830 sent to Hambert Ferrand with the proposed programme was Harriet Constance Smithson, known in Paris as Henri-

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TREMONT STREET OPPOSITE BOSTON COMMON BOSTON

etta Smithson, born at Ennis, Ireland, March 18, 1800.* She was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first September 6 with Kemble, Powers, and Liston. Her success was immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was thereafter miserable. He wrote the "Romeo and Juliet" symphony, and to the end he preferred the "Love Scene" to all his other music. His rhapsodic letters to Ferrand show his flaming passion. When scandalous stories about her reached him he vowed vengeance. She would be the woman at the witches' Sabbath in his Symphony.

* Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriet Smithson had the most beautiful arms,—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriet Smithson was music."

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Mr. JOHN MCCORMACK, tenor, was born in Athlone, County Westmeath, Ireland, on June 14, 1884. Having been in school there, he went to Summer Hill College, Sligo, when he was twelve years old. There he won prizes and scholarships enough to pay his tuition for five of the six years. He went to Dublin, hoping to study law, but his voice attracted attention. He joined the Marlborough Choir and the Dublin Oratorio Society. On May 14, 1903, he competed at a festival open to tenors from all parts of Great Britain, and took the first prize. For two years he studied singing in Milan under Sabattini. On March 1, 1907, he sang at a Ballad Concert in London and made a sensation. He made his début in opera at Covent Garden, October 15, 1907, as Turiddu, and was engaged at that theatre until the war. Coming to the United States in 1909, he made his first appearance at the Manhattan Opera House, New York, November 10, as Alfredo. For the two seasons following he was engaged with the Philadelphia-Chicago Opera Company and later with the Boston Opera Company, appearing as "guest" at the Metropolitan Opera House. In the fall of 1911 he went to Australia with Mme. Melba's company. On his way back to London he gave concerts in America, and in 1912–13 he gave many concerts in the United States and Canada. There was a second visit to Australia in the fall of 1913. In 1914, besides his concert work, he sang in opera with Mme. Melba in Paris, gave concerts in Ostend, and was to have taken part in "Don Giovanni" at the Salzburg Mozart Festival organized by Mme. Lilli Lehmann, but the war prevented.

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Since then he has given a great many concerts in the United States and Canada.

His operatic engagements in Boston have been as follows:—

MANHATTAN OPERA COMPANY in the Boston Theatre:—

Edgardo, March 29, 1910 (his first appearance in Boston). Tonio ("Daughter of the Regiment"), March 31, 1910.
Alfredo, April 2, 1910.

BOSTON OPERA HOUSE:—

Turiddu, December 2, 5, 1910.
Rodolfo, December 3, 15, 1910; December 28, 1912.
Pinkerton, December 14, 1912.
Almaviva, January 20, 1913.
Don Ottavio, February 7, 12, 15, 1913.

He sang at the concerts of the Boston Symphony Orchestra, February 2, 3, 1917: Mozart, Rondo, "Per Pietà, non Ricercate"; Handel, "Stay, shepherd, stay," and Air, "Shepherd, what art thou pursuing," from "Acis and Galatea"; at the concerts December 14, 15, 1917: Handel, Air "Dì ad Irene," from the opera "Atalanta"; Beethoven, Recitative, "Jehovah! Hear, oh, hear me," and Air, "Oh, my heart is sore within me." from the oratorio "Christ on the Mount of Olives."

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SCENE, "NON PIÙ! TUTTO ASCOLTAE," AND RONDO, "NON TEMER, AMATO BENE," with solo violin . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The Scene with Rondo was written for Baron Pulini and Count von Hatzfeld,* canon at Eichstädt, by Mozart at Vienna, March 10, 1786. The occasion was a performance of Mozart's opera "Idomeneo" at the private theatre of Prince Auersperg. The Scene with Rondo was interpolated in act ii, scene 1.

Idomeneus, King of Crete, according to Homer, returned home safely after the fall of Troy. According to later traditions he vowed in a storm at sea a sacrifice to Poseidon of whatever he should first meet on his landing ,if the gods would grant him a safe return. He met his own son, whom he sacrificed.

In the opera, Electra, the daughter of Agamemnon, and a guest in Crete, is in love with Idamantes, the son of Idomeneus. The daughter of Idomeneus, Ilia, loves Idamantes and is loved in turn. Idomeneus is persuaded by Arbaces to avoid the sacrifice, and to send back Electra to Argos under the escort of Idamantes, who should there take the throne.

In this private performance at Vienna, the part of Ilia was taken by Madame von Puffendorf.

* Hatzfeld, born in 1756, died at Bonn, of consumption, in 1787. He was a first-class violinist. Mozart wrote to his father from Vienna on April 4, 1787, about Hatzfeld's death, and called him his dearest and best friend. "He was 31, just my age. I do not mourn for *him*, but for myself and for all those who knew him as I did."

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ILIA:—

Non più, tutto ascoltae, tutto compressi. D' Elettra d' Idamante noti sono gli' amori, ad caro impegno ornai mancar non dei, va, scordati di me, donati a lei.

IDAMANTE:—

Ch' io mi scordi di te? che a lei mi doni puoi consigliar mi? E puoi voler ch' io viva!

ILIA:—

Non congiurar, mia vita, contro la mia costanza. Il Colpo atroce mi distrugge abbastanza.

IDAMANTE:—

Ah, no, sarebbe il viver mio di morte assai peggior. Fosti il mio primo amore, e l' ultimo sarai. Venga la morte, intrepida l' attendo, ma, ch' io possa struggermi ad altra face, ad altr' oggetto donar gl' affetti miei? Come tentarlo, ah, di dolor morreri.

Andante, B-flat, 4-4.

Non temer, amato bene,
Per te sempre il cor sarà,
Più non reggo a tante pene,
L' alma mia mancando va.
Tu sospiri? A duol funesto!
Pensa almen; che istante è questo!
Non mi posso, oh Dio, spiegor,
Stelle barbare, stelle spietate,

Ave atque Vale

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Alme belle che vedete
Le mie pene in tal momento,
Dite voi, s' egual tormento
Può soffrir un fido cor.

RECITATIVE:—

I am fully determined, since my stern father is moved neither by tears nor entreaties, to enter a convent. There I can keep faithful to thee. Do not fear that I will be false to thee, or desert thee for the sake of base wealth, or break the bond of love. No! Without thee, my beloved, earth has no happiness. I could bear grief and sorrow; but I detest treachery more than I fear death. Thou, my first, shalt be my last love. The grave alone shall break the tie that binds us. Let us no longer resist fate, but bravely face the separation, and if it be eternal, then I die thine alone.

RONDO: Andante, B-flat major, 4-4:—

O love! let us bravely part; to thee alone my heart belongs; never can this heart be faithless, even though it sinks under its sorrow. Do not sigh; do not complain; but hope, the hope that never leads to despair. Hope strengthens the feeble heart.

Stern father! Why has the love that comes from heaven aroused in thee such anger? Noble witness of my grief, have you ever known of such agony as that to which my heart is condemned?*

The accompaniment is scored for strings in the Recitative; for two clarinets, two bassoons, two horns, violin obbligato, and strings in the Rondo.

This Rondo was sung here at a concert of the Boston Symphony

* This translation was printed in the programme book of the Boston Symphony Orchestra's concert, January 21, 1888.

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Orchestra on January 21, 1888, by Gertrude Franklin (Mrs. Salisbury). Franz Kneisel was the violinist.

* * *

The Rondo was sung at a concert of the Harvard Musical Association on March 29, 1867, by Miss J. E. Houston. William Schultze was the violinist.

Mozart composed December 26, 27, 1786, a Scene, "Ch' io mi scordi di te," and Rondo, "Non temer, amato bene," using words from the Scene and Rondo written for the private performance of "Idomeneo" in March. The dedication reads: "For Mlle. Storace and me." This "Mlle. Storace" was Ann, or Anna, Selina Storace (1766–1817), a famous singer in her time, meeting with great success in the opera houses of Florence, Milan, Vienna, London. She was the original Susanna in Mozart's "Nozze di Figaro."

This Rondo is in E-flat major (Andante), 2-2. The accompaniment is for two clarinets, two bassoons, two horns, strings, and pianoforte obbligato.

* * *

"Idomeneo, Rè di Creta," a serious opera in three acts, libretto by the Court Chaplain Gianbattisa Varesco,* music by Mozart, was produced at Munich, January 29, 1781. Varesco was indebted for the libretto to "Idoménée," a lyric tragedy in five acts, libretto by

* Varesco was installed Court Chaplain in the Salzburg service in 1766. His knowledge of Italian served in the correspondence and intercourse with Rome. He was still in service in 1815. Mozart complained of his avarice and found him a disagreeable companion.

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Antoine Danchet, music by André Campra, produced at the Royal Academy of Music, Paris, January 12, 1712.*

The cast of Mozart's opera was as follows: Idomeneo, Raaff; Idamante, Dal Prato; Ilia, Dorothea Wendling; Elettra, Elizabeth Wendling; Arbace, Domenico de Panzachi; Gran Sacerdote di Nettuno, Giovanni Valesei.

Dale Prato, the original Idamante, was a male soprano.

In Mozart's opera, Poseidon, taking pity on Ilia, who begs to be the victim, decrees that Idomeneus should renounce his throne in favor of Idamantes, who should wed Ilia.

In Crébillon's tragedy (1705), the king and his son are rivals in love. Idomeneus kills himself. In the tragedy of Lemierre (1764), Idamantes, in spite of the entreaties of his father and Ilia, goes to the temple to sacrifice himself. He dies at the foot of the altar. In the opera of Donchet, Idomeneus goes mad and kills Idamantes. Returning to reason, he wishes to commit suicide, but this is not allowed. Ilione, the betrothed of Idamantes, says to the people:—

Pour l'en punir, laissez-le vivre;
C'est à moi seule de mourir.

Other operas with Idomeneus, the hero, are: "Idomeneo" (Rome, 1756); "Idomeneo," Gazzaniga (Padua, 1790); Paer (Florence,

* The cast was as follows: Prologue: Vénus, Mlle. Pousin; Aeole, Hardouin. Tragédie: Ilione, Mlle. Journet; Dircé, Mlle. Antier; Idoménée, Thévenard; Arbas, Hardouin; La Jalousie and Némésis, Mantienne. Ballet, Mlle. Prévost. The opera was revived on April 3, 1731.

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1794); Farinelli (Venice, 1796); Federici (Milan, 1806). There is a dramatic cantata "Idamante" by H. Rolle (Leipsic, 1782).

The Recitative, "Solitudini Amichi," with Aria, "Zeffiretti Lusinghieri," from Mozart's "Idomeneo" has been sung here at concerts of the Boston Symphony Orchestra by Mrs. H. F. Knowles, December 9, 1882; and by Mme. Melba, January 26, 1901; December 28, 1917.

SYMPHONIC VARIATIONS, "ISTAR," OP. 42 . . . . VINCENT D'INDY

(Born in Paris on March 27, 1852; still living there.)

This composition was first brought out in Brussels, led by Eugène Ysaye, on January 10, 1897; it was performed in Chicago, led by Theodore Thomas, on April 23, 1898. The first performance in Boston was at a Symphony concert, Mr. Gericke, conductor, February 18, 1899. The second performance was at a Symphony concert, April 13, 1901. There was a third on December 2, 1905, when Vincent d'Indy, conducting by invitation, also included in the programme his symphony in B-flat major, No. 2, Fauré's "Pelléas and Mélisande" Suite, Franck's "Psyche and Eros," and Dukas's "Sorcerer's Apprentice." The fourth performance was on November 4, 1912.

The variations—the work is practically a symphonic poem—are scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trom-

bones, bass tuba, a set of three kettledrums, cymbals, triangle, two harps, and strings. They are dedicated to the Orchestral Society of the Ysaye Concerts.

The following verses are printed on a fly-leaf of the score:—

Vers le pays immuable
Istar, fille de Sin, a dirigé ses pas,
vers la demeure des morts,
vers la demeure aux sept portes où IL est entré,
vers la demeure d'où l'on ne revient pas.

. . . . . .

A la première porte, le gardien l'a dépouillée,
il a enlevé la haute tiare de sa tête.
A la deuxième porte, le gardien l'a dépouillée,
il a enlevé les pendants de ses oreilles.
A la troisième porte, le gardien l'a dépouillée
il a enlevé les pierres précieuses qui ornent son cou.
A la quatrième porte, le gardien l'a dépouillée,
il a enlevé les joyaux qui ornent son sein.
A la cinquième porte, le gardien l'a dépouillée,
il a enlevé la ceinture qui entoure sa taille.
A la sixiéme porte, le gardien l'a dépouillée,
il a enlevé les anneaux de ses pieds, les anneaux de ses mains.
A la septième porte, le gardien l'a dépouillée,
il a enlevé le dernier voile qui couvre son corps.

. . . . . .

Istar, fille de Sin est entrée au pays immuable,
elle a pris et reçu les Eaux de la Vie.
Elle a présenté les Eaux sublimes,
et ainsi, devant tous, elle a délivré
le FILS DE LA VIE, son jeune amant.

—*Epopée d'Izdubar* (6e *Chant*).

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The last five lines are not in the original Babylonian poem. They are an invention of the French translator, wholly contradictory to the ending of the original.

Furthermore, this story of Istar or Ishtar's descent to "the land of No-Return" has nothing to do with the epic poem of Izdubar, or Gilgamesh. But of this more anon.

Mr. Apthorp has translated the verses on the title-page as follows:—

Toward the immutable land Istar, daughter of Sin,* bent her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence there is no return.

. . . . . .

At the first gate, the warder stripped her; he took the high tiara from her head.

At the second gate, the warder stripped her; he took the pendants from her ears.

At the third gate, the warder stripped her; he took off the precious stones that adorn her neck.

At the fourth gate, the warder stripped her; he took off the jewels that adorn her breast.

At the fifth gate, the warder stripped her; he took off the girdle that encompasses her waist.

At the sixth gate, the warder stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the warder stripped her; he took off the last veil that covers her body.

. . . . . .

Istar, daughter of Sin, went into the immutable land, she took and received the Waters of Life. She gave the sublime Waters, and thus, in the presence of all, delivered the Son of Life, her young lover.

* *Sin* is probably another name for *Anu*.—W. F. A.

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"Le pays immuable" in the original is "the land of No-Return." Ishtar is the daughter of the Moon-god. The curious reader who wishes to see a closer translation into French should consult "Istar" (fifth volume of "La Décadence Latine [Éthopée]"), the singular romance by the still more extraordinary Joséphin Péladan, who calls himself Sar Péladan. The story is told on pages 422–428.

The Izdubar, or Gilgamesh, epic recounts the deeds, exploits, and sufferings of Gilgamesh, the most heroic figure in Babylonian mythology. Mr. Robert F. Harper says of Gilgamesh: "His name, like that of Odysseus in Greek literature and Siegfried in Germanic mythology, has formed a centre around which ancient stories and legends of decidedly different nature and distinct origin clustered in course of time." The epic is no doubt a poem of composite character. Some have considered Gilgamesh, or Izdubar, the prototype of the Scriptural Nimrod. His exploits are as follows: Du'uzu, the husband of Istar, was governor of the city of Erech; after his death the city was invaded by the Elamites. Izdubar comes from Marad, his native place, and, with the aid of the demigod Ea-bani, kills Khumbaba, the last of the Elamite usurpers, and delivers the city. Istar offers him her heart and hand, but is rudely rejected, Izdubar reminding her that her former loves have invariably been fatal to her lovers. She, incensed at his refusal, calls upon her father Anu for revenge. Anu sends a monstrous bull to ravage Erech; but the monster is killed by Izdubar, helped by Ea-bani. Then Istar prevails upon her mother Anatu to kill Ea-bani, and smite Izdubar with leprosy. Izdubar repairs to his ancestor Hasi-

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sadra, who dwells in the realms of the blest, and is cured by him of his disease. He then returns to Erech, and the gods hear his lamentations for the lost Ea-bani, whom they permit to return to earth from the nether world.

"Istar's Descent into Hades" is a wholly different poem. It begins abruptly with Istar's journey to the land of No-Return, to the house out of which he who enters never comes back. She addresses the porter at the gate, and threatens to break down the gate and shatter the door and restore the dead to life if he does not allow her to enter. He consults Queen Allatu, and she tells him to open the door for Istar, and do unto her according to the ancient custom. Then he strips her at each gate of some ornament, as in the verses above, and she asks him each time why he strips her. He answers invariably: "Enter, my lady, for such is the custom of Allatu." When she is at last before Allatu, the Queen curses her with frightful curses. There Istar remains, and the outside world is smitten with a fearful curse: there is no new life. Then Ea the king, moved by petitions of the sufferers, creates a man, Uddushunamir, and tells him to journey to Allatu, and ask her for a water-skin, that he may drink water therefrom. Allatu waxes exceeding wroth. She bids Uddushunamir be gone lest she curse him. She commands that Istar be sprinkled with the water of life and sent from her presence. Istar

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ARIAS AND SONGS.

BEETHOVEN: "Nature's Adoration," with orchestra (LOUISE HOMER), November 28, 1919.

DUPARC: "Invitation à Voyage," with orchestra (* POVLA FRIJSH), November 14, 1919.

MOUSSORGSKY: "Hopak," with orchestra (* POVLA FRIJSH), November 14, 1919.

SCHUMANN: Bride's Song No. 1, Bride's Song No. 2, with orchestra (* MARGARET MATZENAUER), January 16, 1920 5

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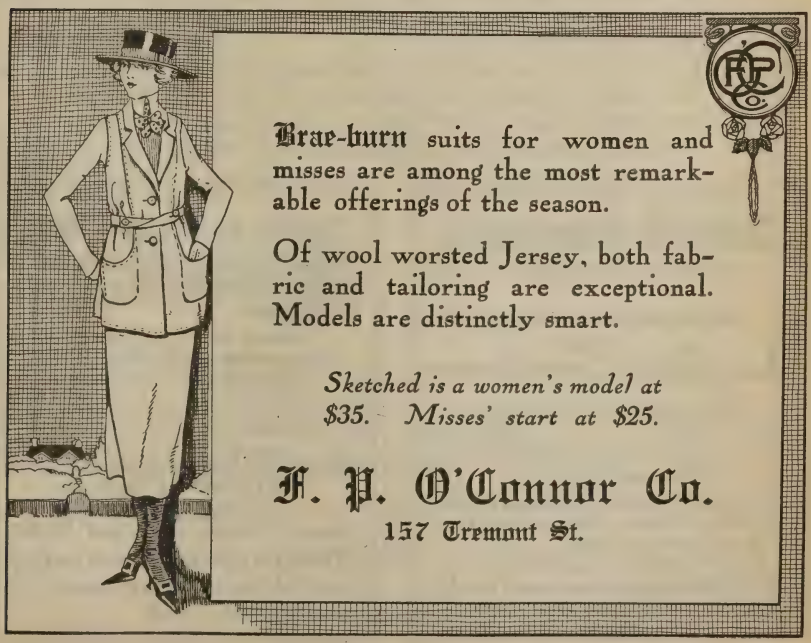

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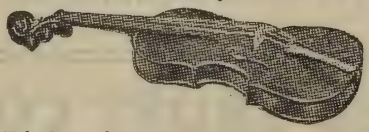

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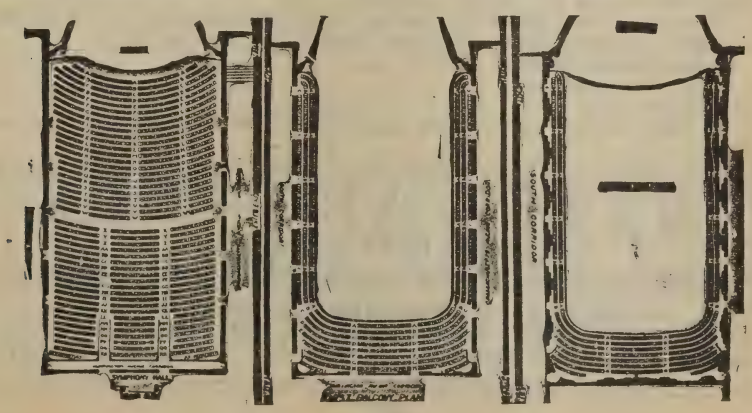

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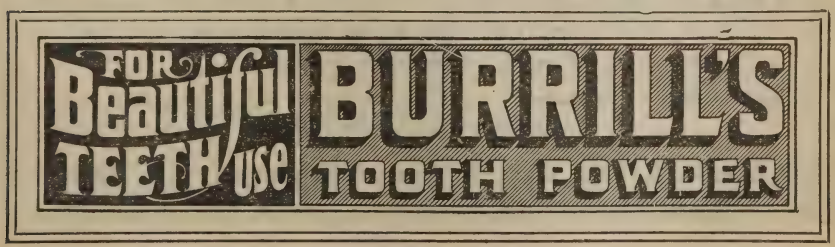
* * *

Sundry Notes.

Major Henry Lee Higginson, the founder of this orchestra, died on November 14, 1919. The Funeral March from Beethoven's "Eroica" Symphony was played in memory of him at the concert on Saturday evening, November 15. The concerts of November 21 and November 22 were in memory of him: Schubert, Unfinished Symphony; Brahms, Pianoforte Concerto No. 2 (*Félix Fox, pianist); Beethoven, Symphony No. 5. Members of the string section, led by Mr. Monteux, played at his funeral services in Appleton Chapel, Harvard University, November 17.

Two concerts were given for the Pension Fund of the orchestra. November 16, 1919: Tschaikowsky, "Pathetic" Symphony; Wagner, Prelude and Love Death, from "Tristan and Isolde"; Saint-Saëns, Pianoforte Concerto in G minor, No 2 (Magdeleine Brard, pianist; her first appearance in Boston); Rossini, Overture to "William Tell." Mr. Monteux conducted. April 18, 1920, with the assistance of the Harvard Glee Club: Saint-Saëns, Symphony in C minor, No. 3, Op. 78; A Cappella.,—Palestrina, Adoramus Te; Lotti, Crucifixus; Leisring, O Filii et Filiæ (the three chorus were conducted by Dr. A. T. Davison, the conductor of the Club); Coleridge-Taylor's "Drake's Drum" was added as a fourth number; Gluck, Minuet from "Orpheus" (flute solo, Mr. †Laurent); Chorus and orchestra: Rubinstein, Choruses of Ham and Japhet, from "The Tower of Babel"; Netherland Folk-song, Prayer of Thanksgiving, conducted by Mr. Monteux; Rimsky-Korsakoff, Caprice on Spanish Themes.

Two free Young People's Concerts were given under Mr. Monteux's direction. The tickets were distributed among the school-children. The first concert took place on the afternoon of Thursday, January 29, 1920, at four o'clock: Beethoven, Overture to "Egmont"; Schubert, Unfinished Symphony in B minor; Delibes, Suite from the ballet "Sylvia." The second concert was on Thursday afternoon, February 26, 1920, at four o'clock: Weber, Overture to "Der Freischütz"; Beethoven, Andante from Symphony No. 1, C major, Op. 21; Grieg, Suite No. 1 from the music to "Peer Gynt"; Mendelssohn, Scherzo



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from the music to "A Midsummer Night's Dream"; Berlioz, Rákóczy March. These concerts were eminently successful.

Mr. Theodorowicz, second concert-master of the orchestra, took the position of first concert-master at the concert of March 6, 1920.

At the performance of Beethoven's "Creatures of Prometheus," October 24, 1919: violoncello solo, Mr. Bedetti; flute, Mr. Laurent; clarinet, Mr. Sand; bassoon, Mr. Laus; harp, Mr. Holy.

Concert of February 27, 1919: The female chorus for "The Blessed Damozel" was trained by Stephen S. Townsend. Soprano solo, Ethel Frank; contralto solo, Claramond Thompson. The viola solo in Charpentier's "Impressions of Italy" was played by Mr. Denayer.

The programme of the concert on March 25, 1920, was changed for the concert on March 6. Only Borodin's "On the Steppes of Central Asia" was repeated.

At the concerts of March 12, 13, 1920, only the excerpts from Mendelssohn's music to "A Midsummer Night's Dream" out of the programme announced were performed. Grieg's Pianoforte Concerto (Mr. Gebhard, pianist) and Beethoven's Symphony No. 4 were substituted for Loeffler's "Pagan Poem" and Glazounoff's Symphony No. 6.

In the performance of Handel's Concerto Grosso, No. 5, D major, April 2, 1920: Solo violins, Messrs. Theodorowicz and Hoffmann; solo viola, Mr. Denayer; solo violoncello, Mr. Bedetti.

When the pianoforte, not as a solo instrument, was employed in an orchestral score, the pianist was Mr. De Voto.

Addenda.

Page 1713. Note about the first performance of Donizetti's "Martyrs," as an oratorio, in Boston, with reference to "Poliuto," page 1511, fifteenth line from the top.

Errata.

Page 337. See Programme Book of October 31, 1919. Page 259, second line from the top, for "Tcherepnine," read "Monteux." Page 261, fifth line from the top, for "Cooper" read "Monteux." Page 253, first sentence: There was an earlier performance of Stravinsky's "Oiseau de Feu" in London, conducted by Mr. Monteux, then the one noted led by Mr. Cooper.

Page 1559. Programme Book, April 2, 1920, page 1420, eleventh line of description. For "Massenet" read "Saint-Saëns."

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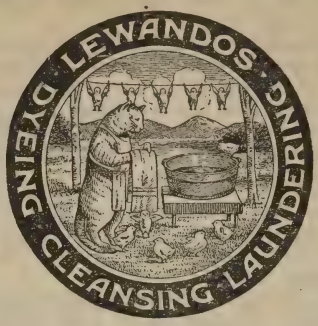

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5. PRELUDE to "Tristan and Isolde" - - - - Wagner
6. "GYPSY DANCE" from "Carmen" - - - - Bizet
7. ORGAN SOLO: Finale, Sixth Symphony - - - Widor
   (Mr. Albert W. Snow)
8. TEMPEST SCENE from "Othello" - - - - Verdi

9. SELECTION, "Samson and Delilah" - - Saint-Saëns
10. CANZONE - - - - - Van Westerhout
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